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THE RUDIMENTS OF MUSIC

FOR THE

FLUTE.

NOTATION.

1. *Notes.*—A *Note* is a musical sound, and also the character or sign written or printed to describe it.

2. *Names of Notes.*—The first seven letters of the alphabet, A, B, C, D, E, F, G, are the names used for all the notes, high and low, in music. How so few names are used for so many notes is stated below at No. 4, *Clefs*; No. 5, *Sharps*, *Flats*, and *Naturals*; and No. 7, *Intervals*.

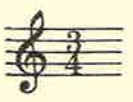
3. *The Staff or Stave and Leger Lines.*—The Staff consists of five parallel lines, placed at such distances apart as to admit of the notes being placed on them and on the spaces between them, thus :

The *Leger Lines* are small detached lines and spaces added as required for notes ascending above or descending below the staff, thus,

4. *Clef.*—Clefs are signs placed at the beginning of the staff to indicate whether the music is for a Bass, Tenor, or Treble Instrument. Music for the Flute is written in the Treble Clef, which is marked thus : This Clef is also called the G Clef, because the note on the second line upon which the scroll is placed is G.

5. *Sharps, Flats and Naturals.*—A sharp ♯ placed before a note thus : indicates that it is to be raised half a tone.
A flat♭ placed before a note indicates that it is to be lowered half a tone.
A natural ♮ placed before a note thus : indicates that a note, which would otherwise be flattened or sharpened, is not so.
A double sharp ♯♯ or X indicates that a note is to be raised two half-tones.
A double flat ♭♭ indicates that a note is to be lowered two half-tones.
Many notes are known by two names, thus : ♯D is the same as ♭E ; ♮E is the same as ♭F, etc., etc.

6. *The Signature.*—The signs of the *Clef*, the *Sharps* and *Flats*, and the *Time* or *Measure* placed on the staff at the beginning of a movement, are called the *Signature*. The *Clef* intimates whether the instrument is *Bass*, *Tenor*, or *Treble*. The *Sharps* or *Flats* placed on or between the lines and spaces show that the notes on those lines or spaces are to be *sharp* or *flat* throughout the movement or until a change is made. The notes not marked *sharp* or *flat* are to be *naturals*. The third sign is that of the *Time* or *Measure* (see Measures, Times, and Bars, No. 15). This sign is only placed at the beginning of the first staff of a movement ; the other two are at the beginning of every line :—

Ex. 1. Ex. 2. Ex. 3.

In example 1, F and C are sharp throughout, and all the other notes are naturals. The music is in Common Time (see No. 15).

In example 2, B, E, and A are flats and all the other notes naturals. The music is in $\frac{2}{4}$ Time (see No. 15).

In example 3, the notes are all naturals and the time is $\frac{3}{4}$ (see No. 15).

7. *Intervals.*—An *Interval* is the distance of one note or tone from another above or below it. Thus, C is a note or tone below D, and D is a note above C. D is the 2nd of C, E is its 3rd, F its 4th, and so on. The Interval of the 8th is called the *Octave*. Notes an

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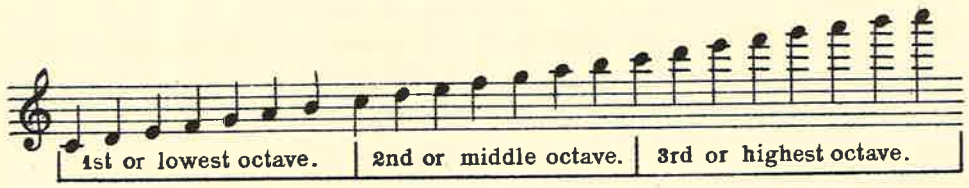
octave apart have the same name. A *Semitone* is half a tone, that is the smallest interval used in music. From ♮C to ♯C, or from E to F, or from ♭B to ♮B is a semitone.

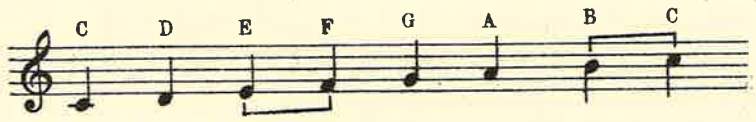
The intervals are the same in all the octaves.

The compass of the Flute is three octaves.



The upper C and B are above the ordinary practical compass of the Flute, and are only used for special effects.

8. *The Scales.*—There are three Scales—the *Major Diatonic Scale*, the *Minor Diatonic Scale*, and the *Chromatic Scale*.

The difference in the Major and Minor Scales arises from the different intervals at which the tones and half-tones are placed. Thus, for instance, in the Diatonic Scale of C Major, in which all the notes are naturals, the whole tones are from C to D, D to E, F to G, G to A, and from A to B. The half-tones are from E to F, and from B to C. In the following example the intervals of a half-tone are marked thus ⌐ The rest are whole tones apart:

Between the C and D there is, or may be, played a half-tone called C♯ or D♭; between D and E, D♯ or E♭; between F and G, F♯ or G♭; between G and A, G♯ or A♭; and between A and B, A♯ or B♭.

As there is but a half-tone between E and F and B and C, if the E or B are sharpened the F and C are used, and if the F and C are flattened the natural E and B are used. This occurs in some of the scales.

Examples of the Major Diatonic Scales of A and F, one octave only of each:

A MAJOR.

F MAJOR.

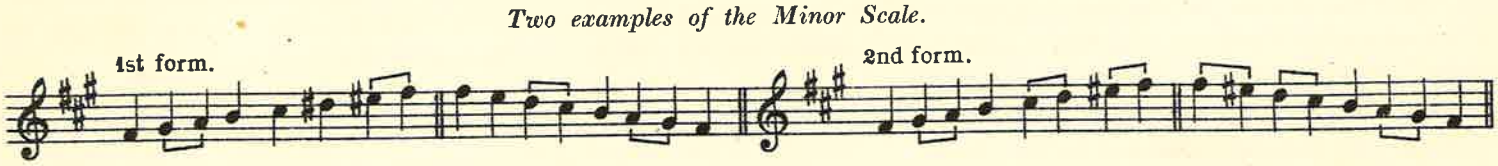
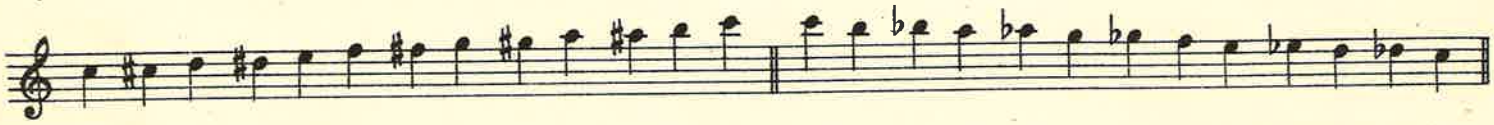
The *Minor Diatonic Scale* chiefly in use is composed of five whole tones and two half-tones, but they are differently placed in the scale. One of these is not at the same interval in descending as in ascending the scale. In the ascending scale the half-tones occur between the 2nd and 3rd and between the 7th and 8th: but in descending they are between the 2nd and 3rd and the 5th and 6th.

The sharps and flats of the Minor Scale, as indicated at the Signature (see No. 6), are according to the descending scale, those half-tones which are different in the ascending scale being altered as they occur, and treated as accidentals (see No. 10).

There is another form of the *Minor Scale* in occasional use, in which the half-tones are beween the 2nd and 3rd and between the 5th and 6th, both ascending and descending, there being three half-tones between the 6th and 7th ascending and descending. In this case the 7th only is treated as an accidental.

Two examples of the Minor Scale.

1st form.

2nd form.

The *Chromatic Scale* is composed of half-tones only. The following is the Chromatic Scale of one octave. It may begin on any note:

As there are 12 notes in the *Chromatic Scale*, and each note may be the key note of a Major or Minor Diatonic Scale, there are 12 Major and 12 Minor Scales, which constitutes so many Major and Minor Keys (see No. 9, *Key*).

9. *The Key or Mode and the Key Note.*—The Major and Minor Scales are named from their starting note, which is called the Key Note. Thus, the first of the above examples of Major Scales is in the key of A Major, and the second of F Major. The only Minor Scale given above is in the key of F♯ Minor.

10. *Accidentals.*—When any note not belonging to the Diatonic Scale of a Key is introduced, it is preceded by a sharp ♯, flat ♭, or natural ♮, as required, and is termed an *accidental*. If the note occurs again in the same bar, or is the first in the next bar, it is still to be considered an accidental unless contradicted (see *Bars*, 15).

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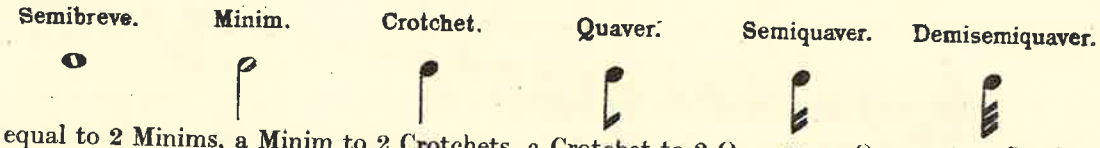
TIME.

Time is a general term applied to three different but connected things—1st, the relative duration of the notes; 2nd, the different measures used in music (which are also called different *Times*); 3rd, the different degree of slowness, quickness, or pace of the movement, which is indicated at the signature by the words Adagio, Allegro, Presto, etc. (see pages 8 and 9).

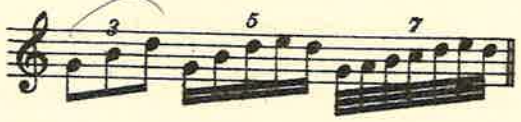
11. *Relative durations of the Notes.*—The following characters represent the different durations of the notes in present use, beginning with the longest note:

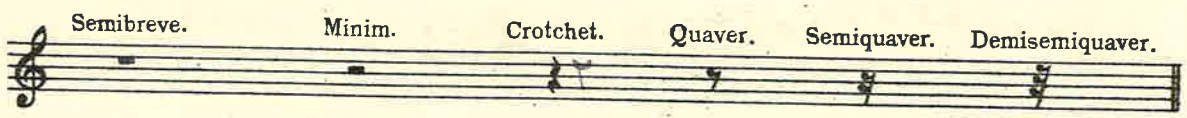


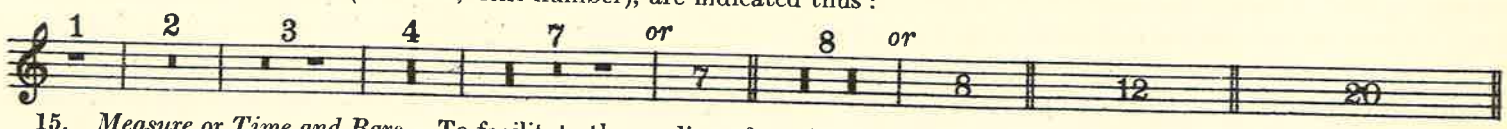
A Semibreve is equal to 2 Minims, a Minim to 2 Crotchets, a Crotchet to 2 Quavers, a Quaver to 2 Semiquavers, and a Semiquaver to 2 Demisemiquavers.

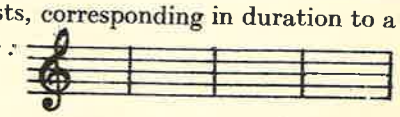
There are also notes of still shorter relative duration for very rapid passages in slow time called Quadruple and Quintuple Quavers.

When two or more Quavers, Semiquavers, or Demisemiquavers come together they are joined together, thus:

12. *Licences in the time of Notes.*—There are sometimes unequal groups of notes, 3 to be played in the time of 2, 5 in the time of 4, 7 in the time of 6, etc. They are indicated by the number over them; thus, in the following examples, 3 quavers are to be in the time of 2, 5 semiquavers in the time of 4, and 7 demisemiquavers in the time of 6:

13. *Dots.*—A *Dot* after a note makes it half as long again. Thus, a minim with a dot after it— is equal in duration to 3 crotchets a crotchet with a dot after it— is equal to 3 quavers; and so with the other dotted notes.

14. *Rests.*—*Rests* are marks indicating silence. They correspond in duration to that of each of the different notes, and are as follows:

Rests of one or more bars (see Bars, next number), are indicated thus:



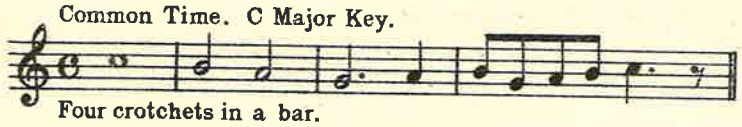
15. *Measure or Time and Bars.*—To facilitate the reading of music, various notes or rests, corresponding in duration to a fixed number of crotchets, quavers, or their equivalents are separated by upright lines called *Bars*: 

The different number of notes and their accentuation in the Bars of a movement constitute the different Measure or Time.

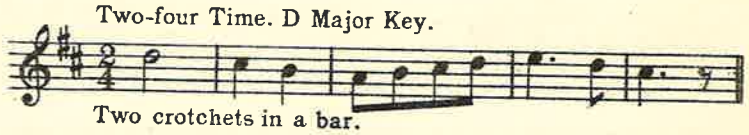
The different *Time* or *Measure* is represented by two figures placed in the form of a fraction at the commencement of a piece or movement, the lower one indicating the division of a semibreve which constitutes the unit of time in a bar, the upper one showing the number of minute units in each bar. The only instance when the figures are not used is in the first of the following examples, in which there are eight quavers or eighths of a semibreve in each bar, and their equivalents four crotchets, etc., etc. It is called Common Time, and is represented by the sign C.

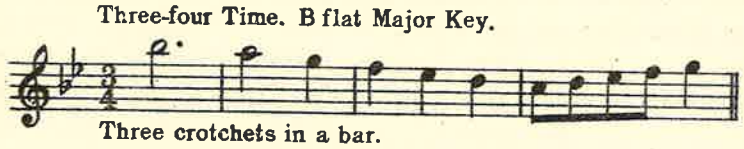
EXAMPLES OF THE TIMES AND MEASURES MOST IN USE, WITH THE SIGNS AT THE SIGNATURE.

Common Time. C Major Key.

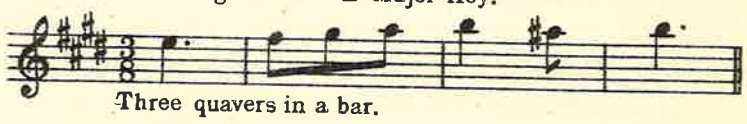


Four crotchets in a bar.

Two-four Time. D Major Key.

Two crotchets in a bar.

Three-four Time. B flat Major Key.

Three crotchets in a bar.

Three-eight Time. E Major Key.

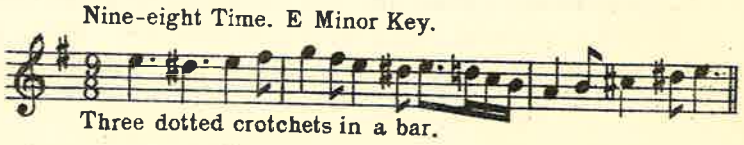


Three quavers in a bar.

Six-eight Time. C Minor Key.

Two dotted crotchets in a bar.

Nine-eight Time. E Minor Key.



Three dotted crotchets in a bar.

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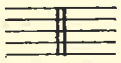
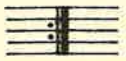
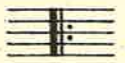
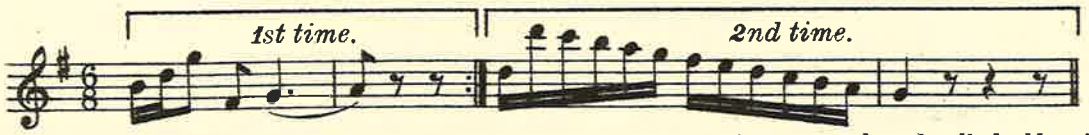
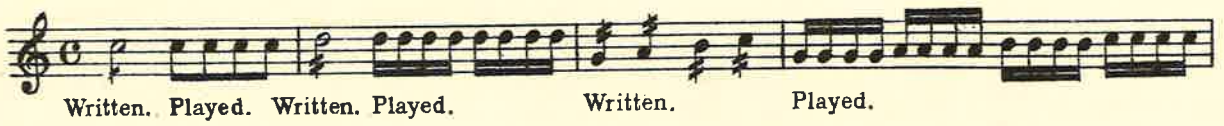
16. *Double Bars, Repeats, and Abbreviations.*—The end of a movement or part of a movement is marked by two strokes across the lines called a *Double Bar*— When a movement or part of a movement is to be repeated, two dots are placed before the double bar, thus— At this sign the performer goes back, if playing the first part of a piece, to the commencement, and otherwise to the last division with the corresponding dots on the other side, thus—

At the end of a part which is repeated, sometimes the last bar or bars are to be omitted on playing the part over again. This is signified by writing over them *1st time*—*2nd time*. On playing the part over again the bar or bars marked *1st time* are omitted.

To save the *repetition of notes*, especially in manuscript music, certain marks are employed called *abbreviations*.

EXAMPLES OF ABBREVIATIONS.

17. *Accent.*—In music the notes are either *accented* or *unaccented*. Some accents are *principal* and some *subordinate*. If in a bar of Common Time there are only two minims, the 1st is accented and the 2nd *unaccented*. If there are four crotchets, the 1st has the *principal accent* and the 3rd the *subordinate accent*, the 2nd and 4th being unaccented.

In $\frac{6}{8}$ time the 1st accent falls on the 1st quaver of the bar and a subordinate accent on the 4th quaver. If there are two dotted crotchets the accent is on the first.

In $\frac{3}{4}$ time the accent falls on the 1st crotchet, and in $\frac{3}{8}$ time on the first quaver.

18. *Emphasis.*—*Emphasis* is a term implying a strong accent upon either an *accented* or *unaccented* note. It is indicated by the letters *sf, sfz.* (sforzando) or by >V.

19. *Syncope or Syncopation.*—A syncopated note is an unaccented one accented and tied or continued into one usually accented, causing it to be unaccented.

20. *Phrasing and Taking Breadth.*—Taking breadth in the right place and phrasing well are connected. In good singing the words are not divided by taking breadth, and that singer is said to phrase best who best adapts his breathing to the sense of the words. And so with the Flute Player. He must not draw his breath early in a bar, except where there is a rest or interruption, nor in the middle of slurred or connected notes, but at those places where the breathing comes naturally, according to the sense and flow of the music.

21. *Metronome.*—The different degrees of slowness and quickness represented by the Italian and other terms given at pages 8 and 9 do not fix the rate of speed definitely. The Metronome shews the *exact* time intended by the composer. It is a small machine with a pendulum. By moving the weight up or down it is made to tick quicker or slower. The figures show the exact position where the weight is to be placed. The mark MM ♩ 72 placed at the signature indicates that the length of the crotchet is to be one beat of Maelzel's Metronome with the weight at 72. If the note given is a quaver (MM ♪ 72) the beats will be quavers.

22. *Beating Time.*—The beating or marking time with a *baton* by a conductor of a band is allowable and necessary, but beating time is not endurable in any performer, excepting in his earliest practice by himself or with his teacher. It is quite necessary that he should do so at first, but it must be discontinued as soon as he can count and mark the time mentally, which he must be able to do before he can play in time. For this purpose, his hands being employed, the foot must be made use of. In common time the toe is usually put down for the first or accented note and raised for the second. In tripple time the toe is put down for the first note and raised—making two successive actions—for the second and third.

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GRACES, ORNAMENTS AND EMBELLISHMENTS.

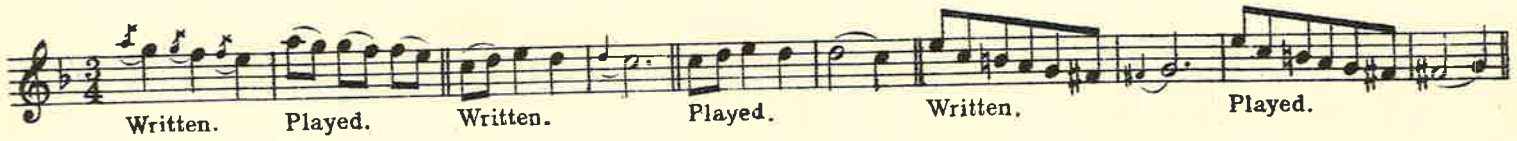
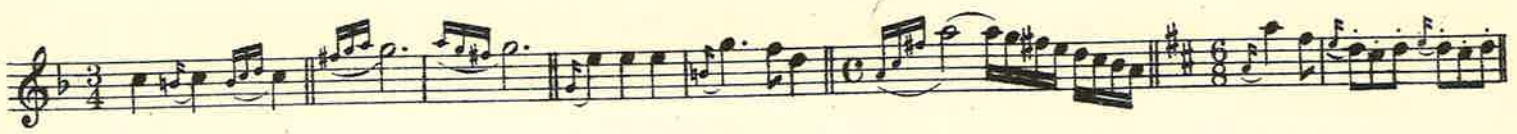
23. *Grace Notes, Appoggiatura, and Acciatura.*—The small notes placed before large ones in the music of the present day are mostly to be played quickly and without any definite duration. It is not so with the music composed formerly, and which is generally printed now as it was then. It is ,therefore, necessary to know something of the old practice as well as the new.

The *Appoggiatura*, as printed in the works of the Old Masters, is a small note descending or ascending to, and forming part of a large note, taking *half*, and, if a dotted note, *two-thirds*, of its time. If dotted, it sometimes takes but *one-third.*

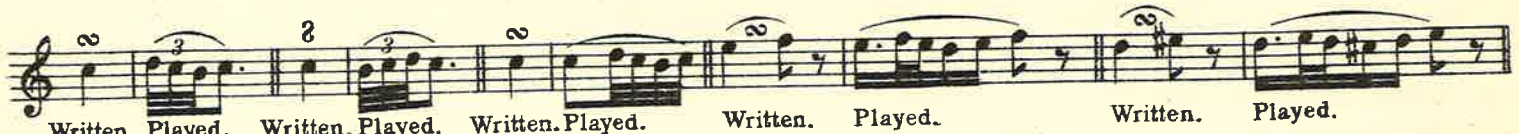
In the music composed at the present day this small note is rarely used, but the full notes are printed as they are to be played.

The *Acciatura* was the name originally applied to a quick small note ascending half a tone to a large one. In process of time it was also applied to two, three, or more small notes ascending or descending quickly by runs or skips into a large note. The term has nearly now gone out of use, giving way to the term a *grace note*, or grace notes simply, or to appoggiaturas as a general term.

There is no rule by which the student can know whether the old or modern use of the single grace note is to be observed. It must be decided by the date of the music and the rhythm. A slight intimation is also sometimes given by there being crotchets, quavers, or semiquavers, etc.

APPOGGIATURAS.

ACCIATURAS OR GRACE NOTES, NOW ALSO CALLED APPOGGIATURAS.

24. *Turns.*—This embellishment consists of three additional notes, which divide the time of the principal note. One is above, one below, and one a repetition of the principal note. The note above is sharp, flat, or natural, according to the key, but the note below is regulated by that above. If that is a whole tone, the note below must be a half-tone, whether it is in the key or not.

In the *direct turn* ∾ the upper note is first; in the *indirect turn* ≀ the lower note is first. The latter sign is not used in modern music, and this turn itself is rarely to be seen excepting in old music.

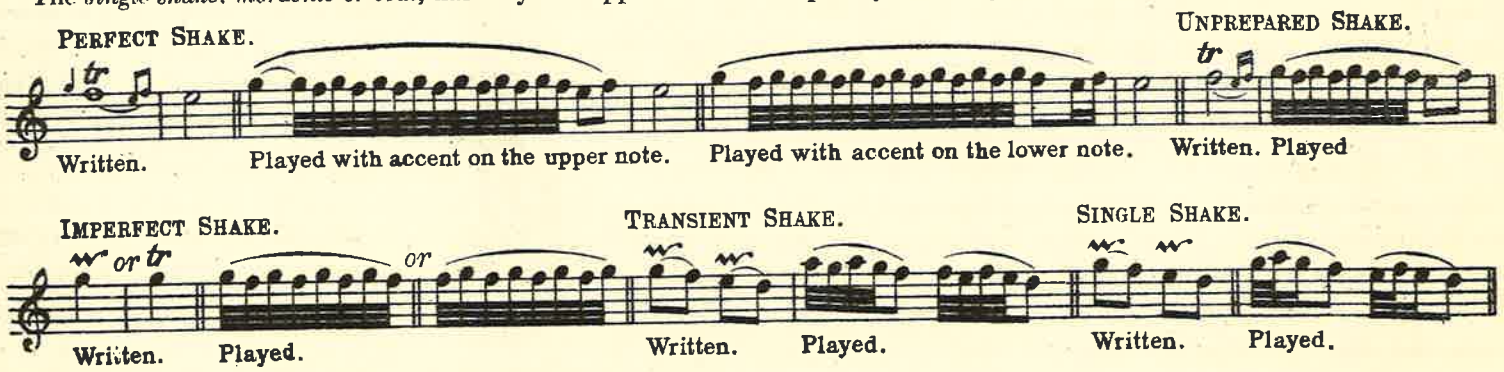
EXAMPLES OF TURNS.

25. *Shakes.*—A *shake* is the rapid alternation of two notes—the note over which the sign *tr* is placed with the note above it

A *perfect shake* is terminated by a *turn*, and is usually made on a note with a pause over it. The upper note is sometimes accented, and sometimes the lower. The former is considered the most brilliant. The turn at the end is different in the two methods of making this shake (see the examples). The upper note is sometimes used as a note of preparation; some shakes have no note of preparation.

The *imperfect shake* consists of two, three, or four rapid alternations of the notes without any *turn* or preparatory note.

The *transient or passing shake* consists of two rapid alternations of the two notes.

The *single shake, mordente or beat*, has only one upper note added quickly after beginning the principal note.



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26. *Tremolo* or *Tremolando*.—This, on the flute, is a trembling of the notes like that of the *vibrato* sometimes used, and often so much abused, by public singers. It is produced on the flute by giving a rapid series of slight checks to the breath when playing. It is only used occasionally in impassioned music, and should not be attempted by beginners.

ON THE FLUTE.

27. *Putting the joints of the Flute together*.—The Flute is usually made with three joints. The head-joint, or head, is that in which the embouchure or mouth-hole is placed ; the next is the middle-joint or body, the lowest being the foot-joint or foot. Sometimes the middle and foot joints are in one. On the middle joint, cups or keys are placed over the holes for the first three fingers of each hand in a line.

When fitting the head to the body, place the mouth-hole in a very slight degree out of the line of the finger holes towards the performer. The foot-joint is to be so placed that the little finger of the right hand may reach the keys easily. The pillar at the top end of the foot-joint is generally placed about the centre of the cup or key covered by the 3rd finger of the right hand, rather inclining to the side away from the player. In putting the Flute together, be careful to grip only the parts where there is no mechanism.

It may be well to refer here to the *unjointing* of the Flute. There is no doubt that it is best to unjoint a Flute after playing upon it, especially one made of wood, otherwise moisture lodges in the joints and sockets, and in time injures them. Before putting the joints into the case a piece of old silk handkerchief should be gently passed through the middle and foot joints in order to remove the moisture. The handkerchief should be twisted round the cleaning stick after passing the former through the slit in it. If the Flute is of wood, and kept in a case at full length, it should be occasionally unjointed, and the moisture be removed. If it is of silver to do this once in two or three weeks will be sufficient.

28. *The position and manner of holding the Flute*.—A bad position impedes, and a good one facilitates execution. It is most important that the learner should not hold the instrument in a cramped position. In order to have the action of the fingers free the Flute should be held between the under lip at the mouth-hole, the right-hand thumb against the inner side of the Flute, and the first finger of the left hand just above the knuckle against its outer side.

When the fingers of the left hand are placed upon their respective cups and keys, the first finger, as beforementioned, pressing the Flute just above the knuckle, the hand will be in its correct position. It is important that the fingers should be well arched ; they have then much greater control and freedom than when they are kept too flat. This applies to both hands.

The thumb of the right hand should be kept well up close to the keys. This support is then on the same side as the under lip, and on the opposite one to the first finger of the left hand, so that between the three the instrument can be supported when the fingers are off the cups and keys. Some players, however, are in favour of keeping the thumb of the right hand lower down.

A bad position of the hands frequently makes it difficult to reach the foot keys and the G ♯ key.

In order to face the music the performer will find it necessary to turn his body a little away from it to the right. It follows that the end of the Flute inclines consequently a little downwards, and the head and lips, to be on a level with the Flute, are also inclined slightly downwards.

29. *On Sounding the Flute*.—To produce a good tone is the principal object of the Flute player, and it is rarely acquired without considerable practice. The middle and lower notes should first be worked at until they can be brought out clearly. To accomplish this I recommend the following method of practising to be adopted.

The Flute should be held as before directed, with the middle of the under lip placed against the inner side of the mouth-hole, opposite the centre of the lips, remaining *closed* in a natural manner ready to be opened by the breath. A small stream of air should then be gently passed through the lips to the edge of the opposite side of the mouth-hole, which has to divide it, part going into the inside of the Flute and part outside. The notes which will sound first, if little breath is used, will be of the lowest octave. When the notes of the second octave are required the lips must be a little tightened. The breath will not then force so large an aperture, and will pass through the lips in a smaller stream, but more rapidly. In the highest octave the lips have to be tightened still more. The degree of tension required for the different notes will be felt unconsciously after a little time. It should be borne in mind that much exertion is not required to produce any notes. Everything is chiefly done by the action of the lips. If any exhaustion is felt it is sure to arise from using too much breath. An experienced player practically feels no exertion at all in sounding the instrument.

30. *Single Tongueing, or Tipping, and Slurring*.—*Tongueing or Tipping* a note is done by stopping the current of air which passes through the lips, by means of the tongue, and by suddenly removing the stoppage, causing the note to sound as if struck. The term *Staccato* is applied to a series of notes so played.

In *Slurring*, the first note only of two or a series is *tongued*, those which follow being connected. A continuous stream of the breath is used as far as the *slur* extends, so that there is no interval between the end of one note and the beginning of the next.

In the mode described in the last article, of placing the lips so that they shall only be opened by the breath in its making its way through them (No. 29), nothing is said of the action or inaction of the tongue. Every detached note, and every note com-

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mencing a number of notes slurred, must be struck by the tongue. This is effected by its being suddenly struck against the roof of the mouth and withdrawn from it, as in pronouncing the syllable *too*, causing the air to be expelled in a *jet*.

The student should commence as soon as possible to tongue single notes, and the first notes of slurred passages. Great attention should be given to this, as it is easy to fall into the extremely bad habit of not using the tongue at all.

In the old method of single-tongueing the tongue was withdrawn from between the teeth or lips. There are four modifications of *single-tongueing* or *tipping*, also called *staccato*, which are indicated by the following marks placed over the notes —, ,, ,, ,

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A LIST

OF

ITALIAN AND OTHER TERMS USED IN MUSIC.

ACCELLERANDO, or ACCEL. Increasing rapidity.
ADAGIO. Slow.
AD LIBITUM, or AD LIB. At will, or discretion.
AFFETTUOSO, or CON AFFETTO. With tenderness.
AGITATO. With agitation.
AL, ALL, ALLA. To the. In the style of.
ALLEGRETTO. Not so quick as Allegro.
ALLEGRO. Quick.
AL SEGNO, AL SEG., with the character 𝄋 implies a return to a similar character in a previous part of the movement.
AMABILE. Amiably.
A MEZZA VOCE. In a subdued tone.
AMOROSO, or CON AMORE. Affectionately.
ANDANTE. Somewhat slow.
ANDANTINO. Somewhat quicker than Andante.
ANIMATO, CON ANIMA. With animation.
A PIACERE. At pleasure.
APPASSIONATO. With passion.
ARPEGGIO. The notes of chords taken in succession.
ASSAI. Very. Extremely.
A TEMPO. In time.
ATTACCA. Commence.

BEN. Well.
BIS. Twice.
BRILLANTE. Brilliant, sparkling.
BRIO, CON BRIO. With brilliancy.

CADENCE, or CADENZA. An ornamental passage, written in small notes.
CALANDO, or CAL. Gradual softening of the tone and slackening of the time.
CANTABILE. Singing style.
CAPRICCIO. A caprice; an irregular composition.
CODA. Concluding portion added at the end of a movement.
COMMODO. With composure.
CON. With.
CRESCENDO, or CRES. Gradually louder. Marked also <

DA CAPO or D. C. From the beginning.
DAL. By. From; as *Dal Segno*, from the sign. See AL SEGNO.
DECISO. With decision.
DECRESCENDO, DECRES. Gradually softer. Marked also >
DIMINUENDO, or DIM. Gradually softer.
DOLCE, or DOL. Soft and sweet.
DOLENTE, DOLORE, or DOLOROSO. Sorrowfully.

ENERGOCO, CON ENERGIA. With energy.
ESPRESSIVO, or ESPRES. With expression.

FERMATE. With firmness.
FEROCE. Fiercely.
FINE, or FIN. The end.
FORTE, or FOR., or F. Loud.
FORTISSIMO, or *ff*. Very loud.
FORZANDO, or FORZ., or *fz*. With force.
FUOCO. Fire.
FURIOSO. Furiously.
FURORE. With fury.

GIOJOSO. Joyously.
GIUSTO. Just.
GLISSANDO. Gliding.
GRAVE. A very slow time.
GUSTO. Taste.

IMPETUOSO. With impetuosity.
ISIESSO. The same.

LARGHETTO. Less slow than Largo.
LARGO. Very slow.
LEGGIERO. With lightness.
LENTO. Slow.
LOCO. This word occurs after a passage which has been played an octave higher than it is written, and implies that what follows is to be played as written.

MAESTOSO. Majestically.
MARCATO. In a marked manner.
MENO. Less.
MEZZA VOCE. Rather soft.
MISTERIOSO. Mysteriously.
MODERATO. Moderate movement.
MODULATION. Change of key.
MOLTO. Very.
MORENDO. Subsiding in tone and time.
MOSSO. Movement; as *piu mosso*, more movement, quicker.

NOBILE. Nobly.
NON. Not.

PASSIONATO, or CON PASSIONE. Impassioned.
PATETICO. Pathetically.
PAUSE. Implies that the note or rest over which its sign 𝄐 is placed is to be dwelt upon.
PERDENDO, or PERDENDOSI. A gradual diminution of tone and rapidity.
PESANTE. With weight.
PIACERE. At will, pleasure (as to time).
PIANGEVOLE, or PIANGEVOLMENTE. Plaintively.
PIANISSIMO, or *pp*. Extremely soft.
PIANO, or *p*. Soft.
PIETOSO. Compassionately.
PIU. More.
PLUS. More.
POCO. Rather, somewhat.
POCO A POCO. By degrees, gradually.
POMPOSO. Pompously.
PRESTISSIMO. As quick as possible.
PRESTO. Very quick.
PRIMA VOLTA. First time.
PRIMO. First.

QUASI. In the manner or style of.

RALLENTANDO or RALLEN. Slackening the time.
RECITATIVO. Recitative or musical declamation.
REPLICA. Repetition.
RINFORZANDO, *rinf.* or *rf*. With emphasis.
RISOLUTO. Resolutely.
RITARDANDO, or RITARD. See Rallentando.
RITENUTO. Sustained well.

SCHERZANDO, SCHERZO, SCHERZOSO, or SCHERZ. In a playful manner.
SCIOLTO. With freedom.
SEGNO, or 𝄋. A sign: as *al segno*, to the sign; *dal segno*, from the sign.
SEGUE. Follows.
SEMPLICE. With simplicity.
SENTIMENTO, SENTIMENTALE. With feeling and sentiment.
SENZA. Without: as *senza replica*, without repetition.
SERIOSO. In a serious style.
SEORZATO, SFORZANDO, or *Sf*. With emphasis.
SMANIOSO. With fury.
SMORZANDO, or SMORZ. A gradual diminuation of tone.
SOAVE. Soft, sweet.
SOLO. Alone. A composition for a single voice or instrument.
SONS PLEINS. With a full tone.
SOSTENUTO. Sustained.
SOTTO VOCE. In an undertone.
SPIRITO, CON SPIRITO. With spirit.
SPIRITOSO. With great spirit.
STESSO. The same.
STRETTO, or STRINGENDO. Acceleration of the time.
SUBITO. Quickly.

TACET. Silent.
TANTO. Not so much; not too much.
TARDO. Slowly.
TEMA. Subject, or theme.
TEMPO, or, A TEMPO. In time.
TENUTO, or TEN. Implies that the note or notes must be sustained the full time.
TERZETTO. A short piece for three parts.
TUTTI. All.

VELOCE. With velocity.
VITE. Quick.
VIVACE. Lively.
VIVO. Animated.
VOLONTE. Will, pleasure.
VOLTA. Time: *as prima volta*, the first time.
VOLTI SUBBITO, or V. S. Turn over quickly.

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REMARKS ON THE FOLLOWING SCALES AND EXERCISES.

The object of the instructions so far, has been to give the Student not previously acquainted with music, such rudiments of the art as are necessary for a beginner, and the means of producing the tone of the Flute.

If he is learning to play without a teacher, he is recommended to refer to the different subjects contained in the Rudiments as he requires them, the first being the names of the notes at page 1, and the next, the time of the notes and its terms Crotchets, quavers &c. at page 3. With the learning of these should be connected the manner of holding the Flute, and sounding it, as shewn at page 6. It will not be necessary, at first, to learn or sound the highest and lowest notes, but to adopt them as they are introduced in the Exercises, So also as to the duration of the notes, it will be desirable to be well grounded in the performance of the crotchets, minims and semibreves in the first two Exercises, before proceeding to quavers in the 3rd. and 4th. Exercises, and semiquavers &c. which follow. It matters not how slowly the early Exercises are played, provided that the instructions as to beating the time given at page 4, and at the head of the 1st. Exercise are attended to. In the same way the directions for Tipping and slurring at pages 6 and 7 should be refered to as the marks for them occur in the Exercises.

After the 5th. Exercise, the learner, if he is a novice in music, should commence playing other music for the Flute or for the Flute and Pianoforte, of about the same progressive degree of diffi-culty as the Exercises.

The practising of the Scales is strongly recommended, as well to the more advanced player as to the beginner. The beginner should not attempt to play more than two octaves of the Scales, leaving out the higher notes at first. He may indeed find it best also to avoid one or two of the bottom notes when-commencing. By begining slowly, as the notes and their fingerings are learnt and sounded, and advanc-ing by degrees in speed and extent of compass, the tone will be improved and facility of execution will be obtained. No Exercise should be begun without first going two or three times through the scale of the key in which it is written as given on pages 16 or 17, or as much of it as has been acquired.

In the Exercises, an extra fingering II is frequently given for E♮, to show that it is not necessary to open the D♯ key for this note when it comes in quick connection with D♮. It may be remarked that this is equally unnecessary in similar quick connection of D♮ with any other notes in the first two octaves. It must however be observed, that the rule of keeping the D♯ key open for all the notes above D♮ in the two lower octaves should be strictly kept when possible, to avoid the veiled notes that would otherwise occur.

The Table of Harmonics need not be consulted until the performer is well advanced. Harmo-nics are but rarely used even by the best players, and only for passages of extreme rapidity in the highest octave. Being fingered like notes of the lower octaves they are easier of execution than the ordinary fingerings, but they are not of so good a quality of tone, and are somewhat flat in pitch, so that they require a well practised ear and a skilful management of lip to make them in tune and of a good tone. There are some examples of them used in the later Exercises.

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TABLES OF FINGERING AND SCALES
FOR
RUDALL, CARTE & Co's CYLINDER FLUTE.
CARTE & BOEHM'S SYSTEMS COMBINED.

EXPLANATIONS OF THE SIGNS Etc.

In the following tables of fingering the cups or keys worked by the first three fingers of the left hand and the 2nd and 3rd fingers of the right hand are marked thus ● when they are to be closed and ○ when they are to be left open.

 means that the thumb is to close the upper of its two keys

 means that the thumb is to close both its keys.

When a large black dot is used in place of the two signs given above it means that the thumb may be on the upper or on both its keys according to the key in which the music is When there is no sign for the thumb its keys are to be left open.

 These two small dots represent the two finger plates worked by the 1st finger right hand: shows that the finger must be placed on the lower one. means that the 1st finger right hand is to close the upper finger plate.

When a large black dot ● is used in place of the two small ones for this finger, it means that it may be on either of the finger plates according to the key in which the music is. means that the 4th finger key left hand is to be closed,

In some keys the connection with the key below it does this and leaves the 4th finger free,

 shows that the 3rd finger right hand is to open the cross F♮ key.

 shows that the D♯ key is to be opened by the 4th finger right hand.

 Indicates the closing of one of the two bottom keys by the 4th finger right hand.

 Indicates the closing of both the bottom keys. When the flute has the extra D and D♯ shake keys the lever opening the top hole is numbered 1 and that opening the lower hole 2. These keys are both opened by the 1st finger of the right hand.

When there are two or more fingerings in the following tables the first marked I should be generally used. Those following numbered II. III. IV. are used as accidentals and as the principal fingering in some keys. The use of the different fingerings is taught by the numbers placed *over* the note to which they apply throughout the exercises and scales. These numbers of course refer to the number of the fingering in the table of fingering, and the student will thus learn how they are used. The reference is not of course given every time an example occurs.

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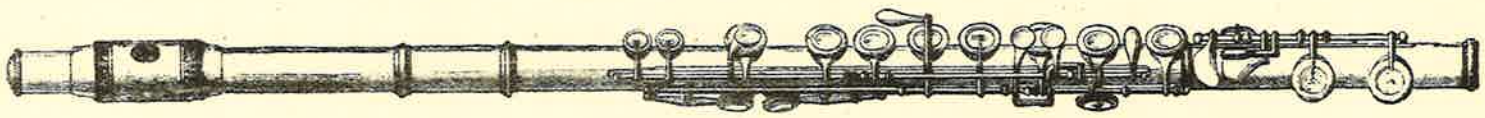
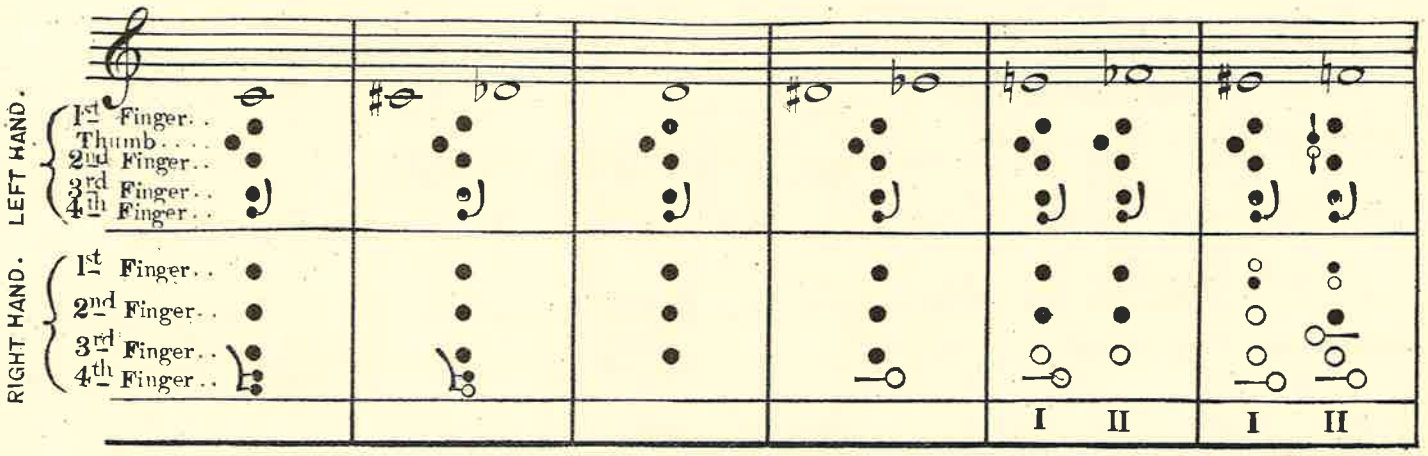
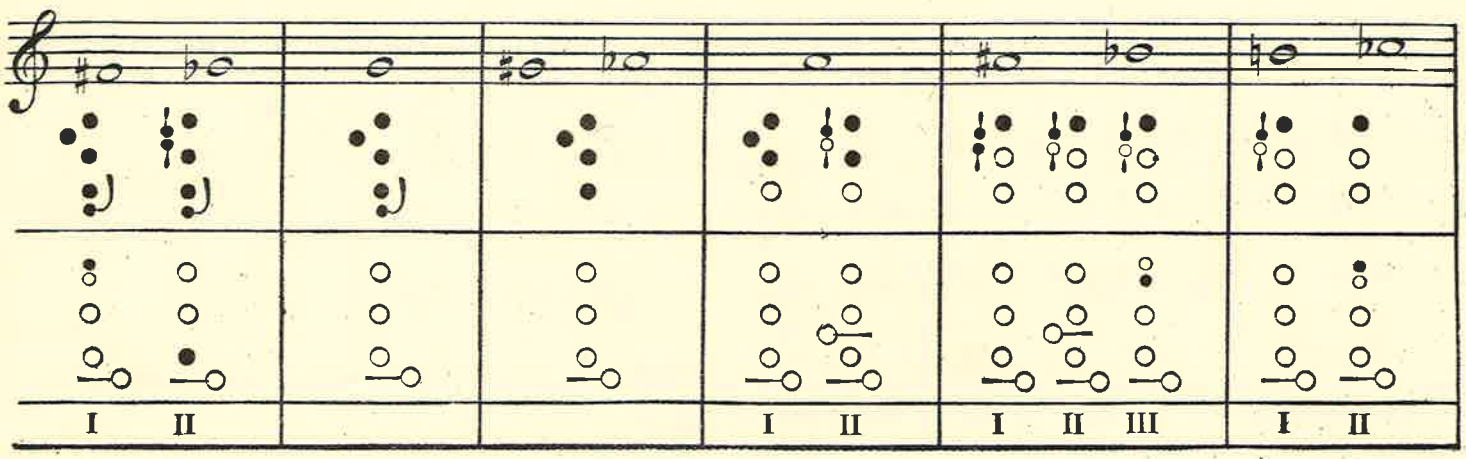
RUDALL CARTE & CO'S CYLINDER FLUTE,

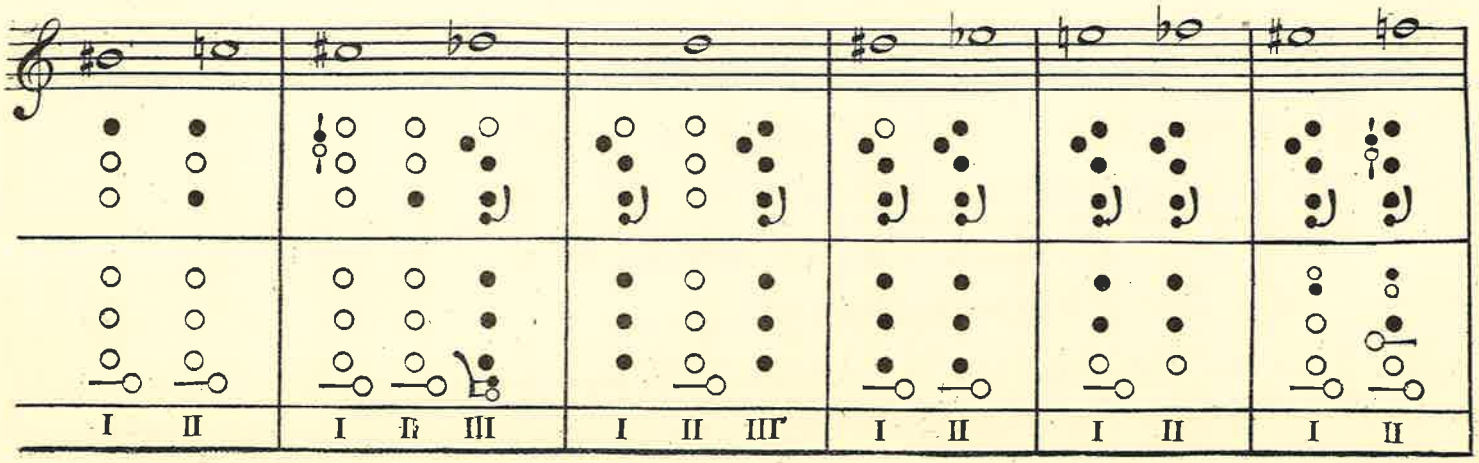
CARTE & BOEHM'S SYSTEMS COMBINED.



This Flute is a further improvement upon the Flute produced in **1867**, which was founded upon the Flute patented by Richard Carte in **1850**, for which "as an im--proved Boehm Flute" Mess^rs^ Rudall, Rose and Carte received the Prize medal of the Great Exhibition of **1851**, and at the Exhibition of **1862**.







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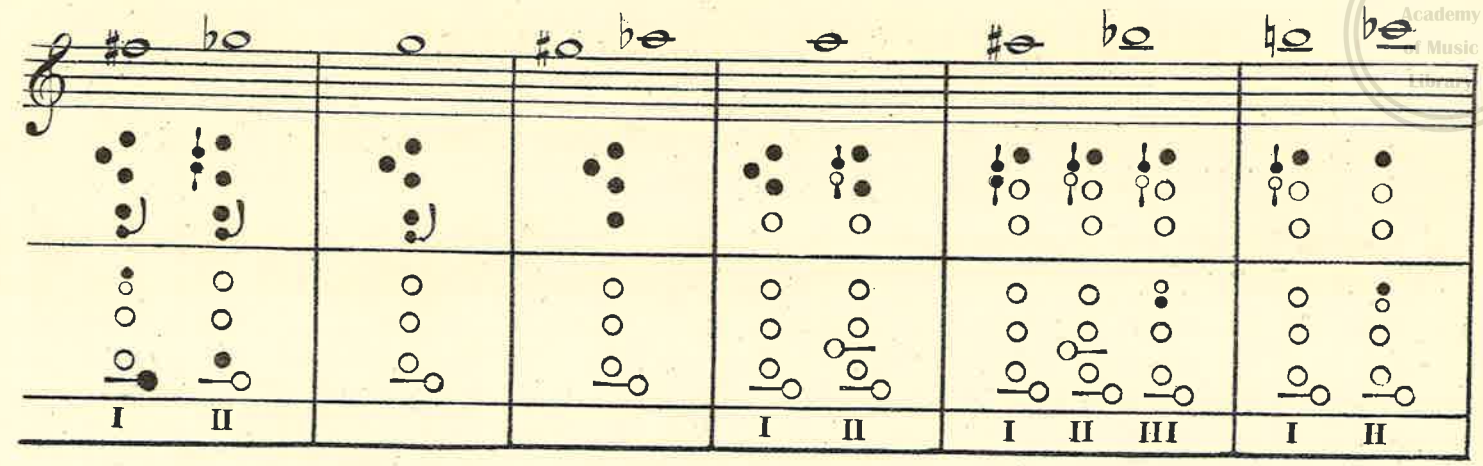

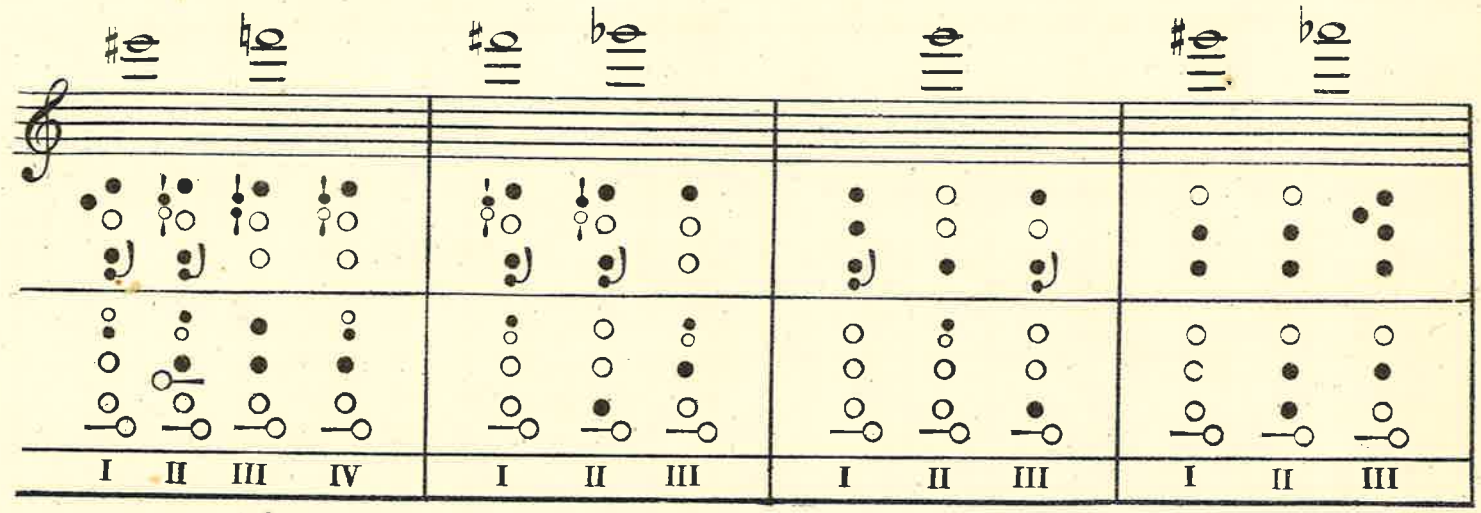

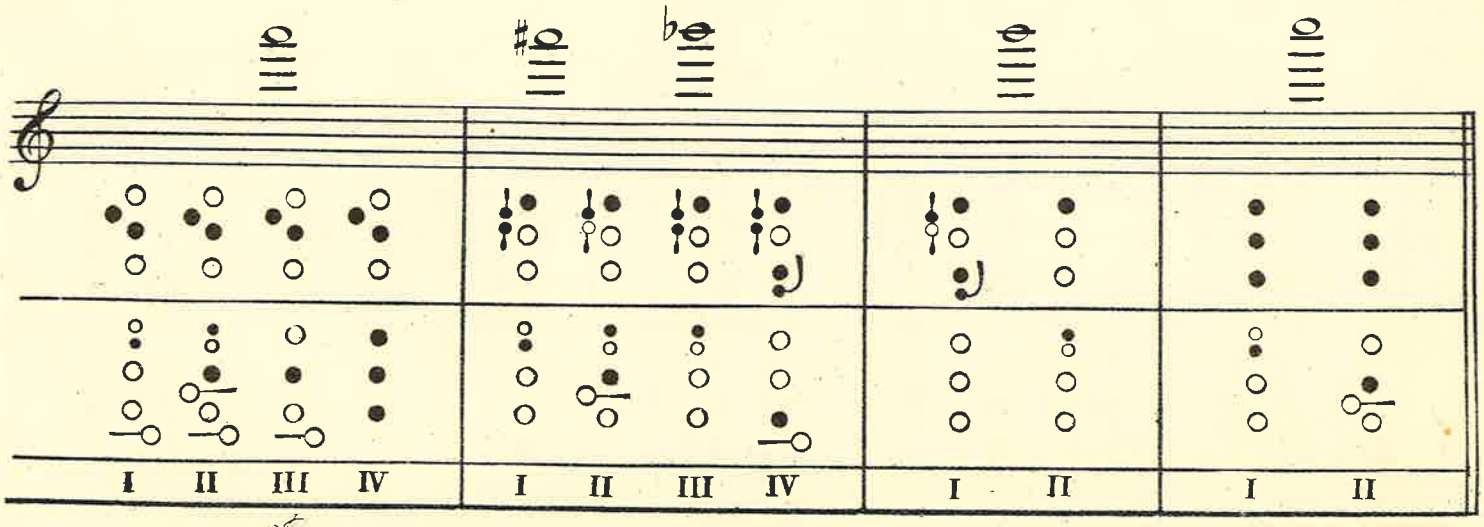

C & B Systems combined.

Table of those Shakes which require Exceptional Fingerings.

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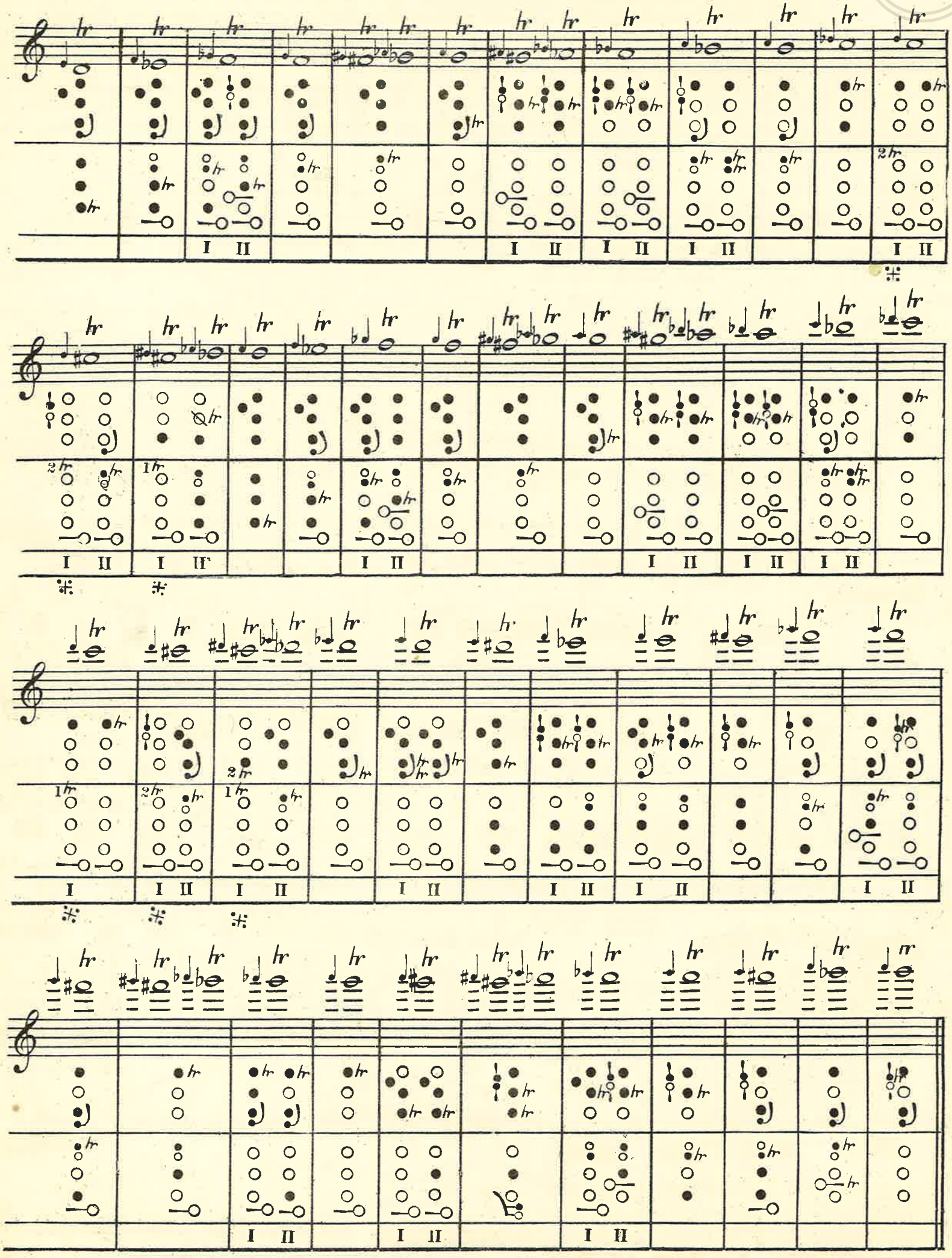
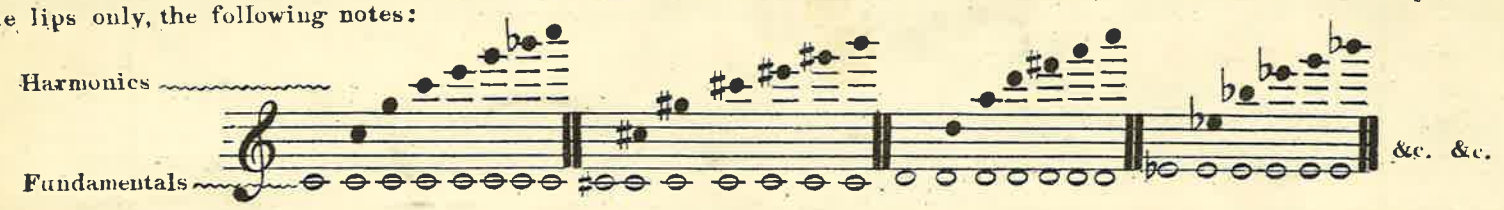
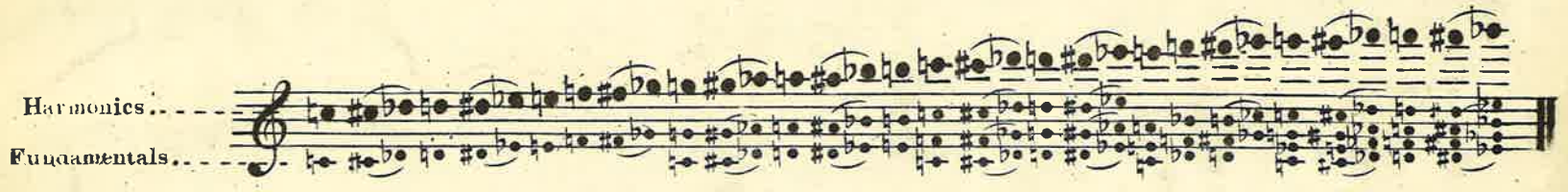

I II
I II
I II

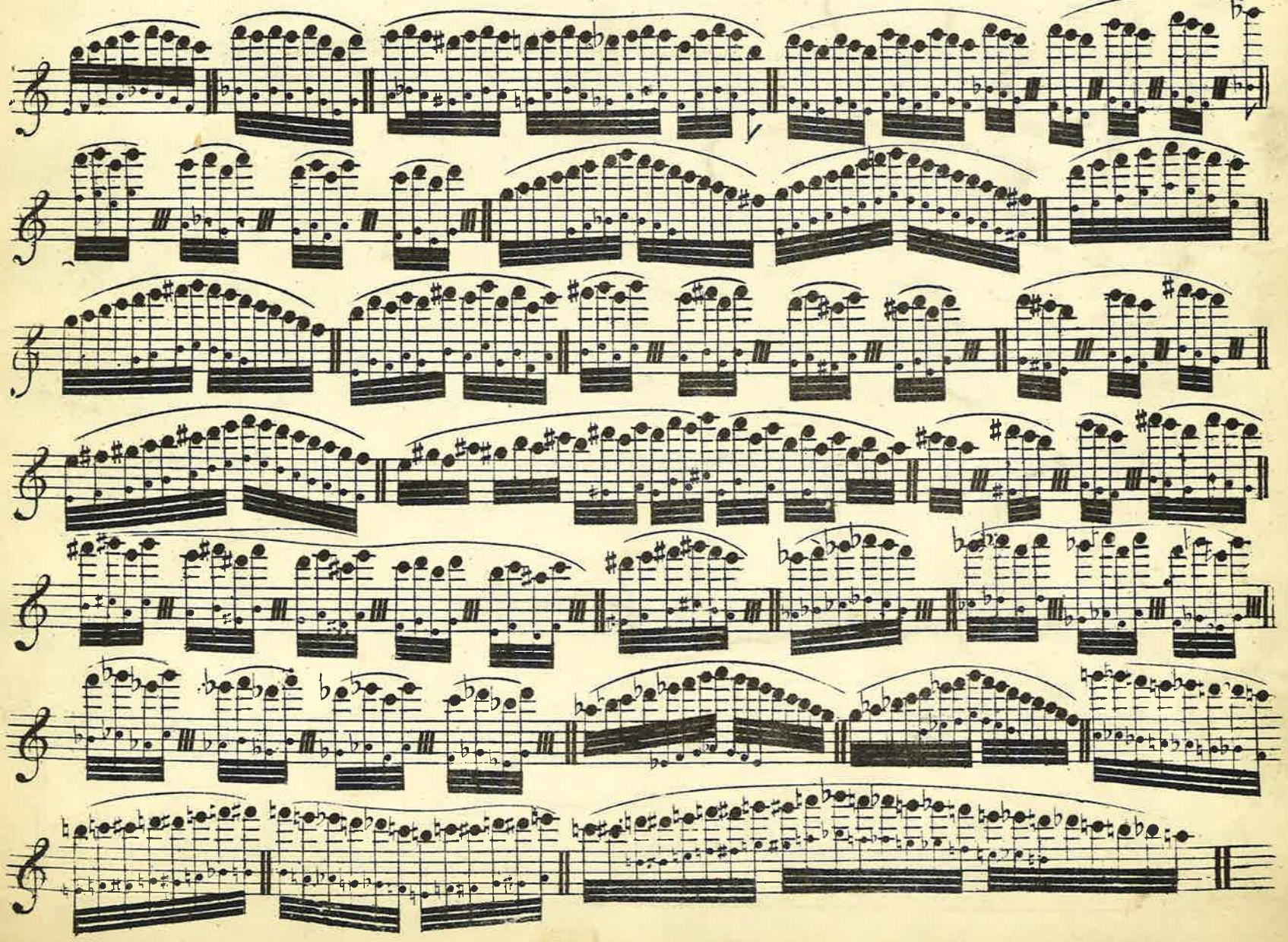
HARMONICS.

The notes of the Flute generally called Harmonics, may be illustrated by a comparison with those of the Violin. These are obtained by pressing the finger lightly on certain divisions of the string, when sounded by means of the bow. Thus if the finger press at the exact half, the vibrations of the string, will be divided into two series, and the note will be the octave of the fundamental; that is, the note produced by double the number of vibrations of the whole string. If the pressure be at the third or at any third part, the string will be divided into three vibrating portions, each of which is separated by a point of rest or nodal point; the two points not pressed by the finger being at rest in the same manner as that which is pressed. The note in this case will be the 12th It is produced by three times the number of vibrations. At a fourth the note will be the double octave; at a fifth the 17th &c. &c. The same law applies to a column of air in a tube. The distinct series of vibrations and nodal rests analagous to those of the string, are formed in the Flute, by means of the force with which the current from the mouth, modified and regulated by the lips, acts upon the column of air within. The Octave is produced when the column is divided into two, the 12th when divided into three, the double octave when into four, the 17th into five, &c. Thus the fundamentals C, C♯, D, E♭, give, by the action of the lips only, the following notes:

The following Scale contains all the Harmonics that are practically useful, and the passages are given to illustrate their application. They are written in Demisemiquavers, to indicate that they are chiefly used in rapid passages.

To produce the harmonics with a clear tone, and to prevent their being flat in pitch, the lips should be more compressed than for the ordinary notes.

The small notes indicate the fundamentals, the large notes above them the harmonics, which are to be fingered as the fundamentals.

It has been stated that the notes generally called natural or common notes are also harmonics of another and superior class.

PASSAGES TO ILLUSTRATE THE USE OF THE HARMONICS.



MAJOR SCALES AND COMMON CHORDS.

The sign, Thumb 𝄞, over the beginning of a Scale, means that it works its top key, and Thumb 𝄢, that it works both its keys in that scale. 1st R.H. 𝄞 means that the 1st finger R.H. works its upper finger plate, and 1st R.H. 𝄢 the lower one.
The Student when commencing an Exercise should always play the Scale of the key it is in, and make sure which keys the thumb and 1st Right hand work.

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Thumb 𝄞 1st R.H. 𝄢

C MAJOR

Thumb 𝄞 1st R.H. 𝄢

G MAJOR

Thumb 𝄞 1st R.H. 𝄢

F MAJOR

Thumb 𝄞 1st R.H. 𝄢

D MAJOR

Thumb 𝄞 1st R.H. 𝄢

B♭ MAJOR

Thumb 𝄞 1st R.H. 𝄢

A MAJOR

Thumb 𝄞 1st R.H. 𝄢

E♭ MAJOR

Thumb 𝄞 1st R.H. 𝄢

E MAJOR

Thumb 𝄞 1st R.H. 𝄢

A♭ MAJOR

Thumb 𝄞 1st R.H. 𝄢

B MAJOR

Thumb 𝄞 1st R.H. 𝄢

D♭ MAJOR

Thumb 𝄞 1st R.H. 𝄢

C♯ MAJOR

Thumb 𝄞 1st R.H. 𝄢

G♭ MAJOR

Thumb 𝄞 1st R.H. 𝄢

F♯ MAJOR

Thumb 𝄞 1st R.H. 𝄢 Chromatic Scale.

IN D.

C & B Systems combined.

MINOR SCALES AND COMMON CHORDS.

The Chromatic Scales at the foot of these two pages are given in two keys to accustom the Student to the different ways of writing and fingering this Scale. The actual notes are of course always the same.
The Chromatic Scale at the foot of this page should also be practised with B♭ Nº II and Nº III.
It is fingered thus in the key of C and is frequently used in long passages in flat keys.

Academy of Music Library

1a Thumb 1st R.H. ascending descending
A MINOR

2a Thumb 1st R.H.
E MINOR

3a Thumb 1st R.H. asc.
D MINOR

8a Thumb 1st R.H.
B MINOR

Thumb 1st R.H.
G MINOR

Thumb 1st R.H.
F♯ MINOR

4a Thumb 1st R.H.
C MINOR

Thumb 1st R.H.
C♯ MINOR

6a Thumb 1st R.H.
F MINOR

Thumb 1st R.H.
C♯ MINOR

Thumb 1st R.H.
B♭ MINOR

Thumb 1st R.H.
A♯ MINOR

Thumb 1st R.H.
E♭ MINOR

Thumb 1st R.H.
D♯ MINOR

Thumb 1st R.H. Chromatic Scale.
IN E♭.

C & B Systems combined.

FIRST EXERCISE.

Royal Academy Music Library

IN THE KEY OF C MAJOR. COMMON TIME, WITH FOUR CROTCHET BEATS IN A BAR.

The Pupil being able to name, finger, and sound the notes; and being also acquainted with their relative duration, he can proceed to the following simple Air and Variations; observing that all the notes in this Key are naturals, and taking care to beat Crotchets either mentally or with the foot. This exercise is composed of Crotchets, Minims, and Semibreves only; and all the notes are tipped.

N.B. The fingerings marked in the Scale (I), must be used in all the Exercises unless the contrary is indicated by a number placed below the notes.

FRENCH AIR.

MODERATO.
Maelʳ Metrᵉ ♩=100.

1 2 3 4 1 2 3 4

VAR. 1.

1 2 3 4 1 2 3 4

VAR. 2.

1 2 3 4

Da Capo.

VAR. 3.

1 2 3 4

Da Capo

VAR. 4.

1 2 3 4 1 2 3 4

VAR. 5.

1 2 3 4 1 2 3 4

Da Capo.

SECOND EXERCISE.

Royal Academy of Music

IN THE KEY OF A MINOR. COMMON TIME, WITH FOUR CROTCHET BEATS IN A BAR.

As this Key is the Relative Minor of C Major, all the notes are likewise naturals, excepting the accidentals. The exercise is composed of Crotchets and Minims only, and slurring is introduced.

SCHÖNE MINCKA.

Russian.

MODERATO.
Maelˢ Metre ♩=100.

1 2 3 4 1 2 3 4

VAR. 1.

1 2 3 4 1 2 3 4

VAR. 2.

1 2 3 4 1 2 3 4

VAR. 3.

1 2 3 4 1 2 3 4

VAR. 4.

1 2 3 4 1 2 3 4

VAR. 5.

1 2 3 4 1 2 3 4

THIRD EXERCISE.

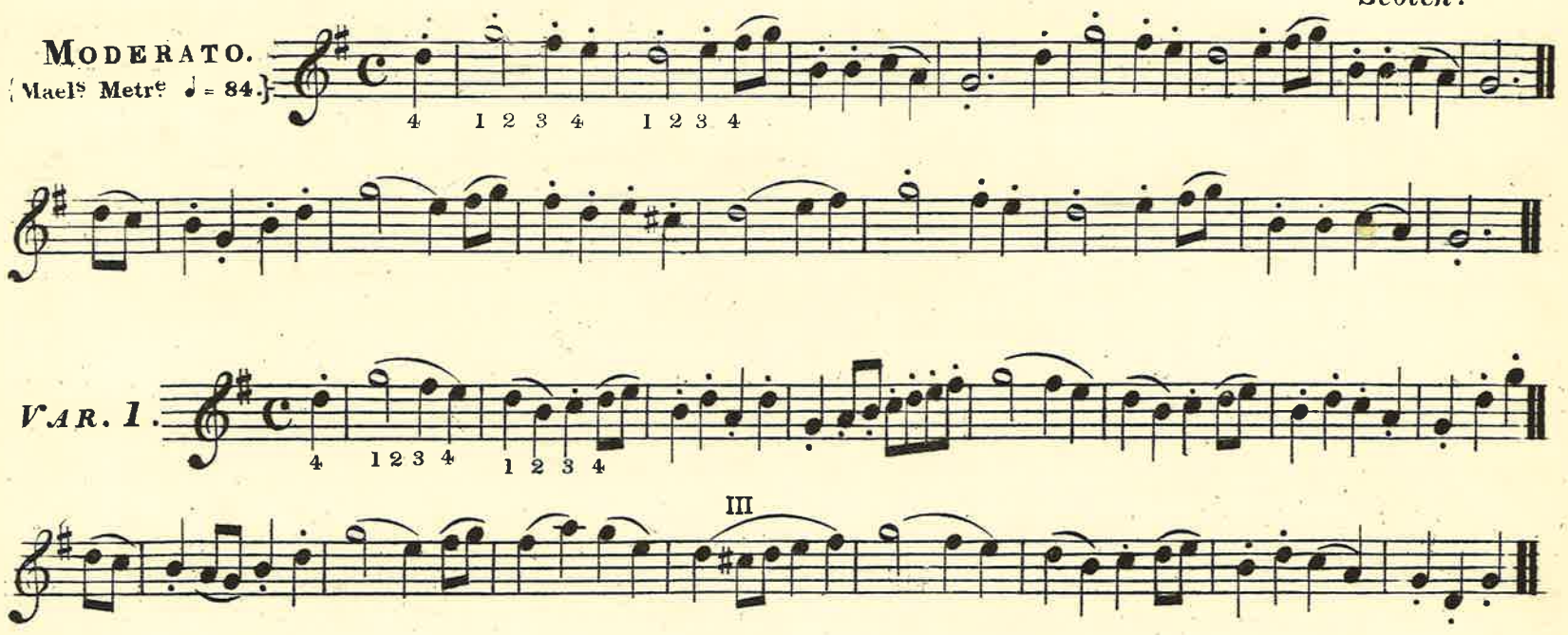
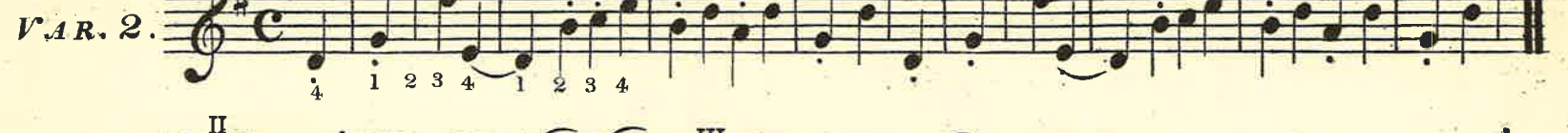
Royal Academy of Music Library

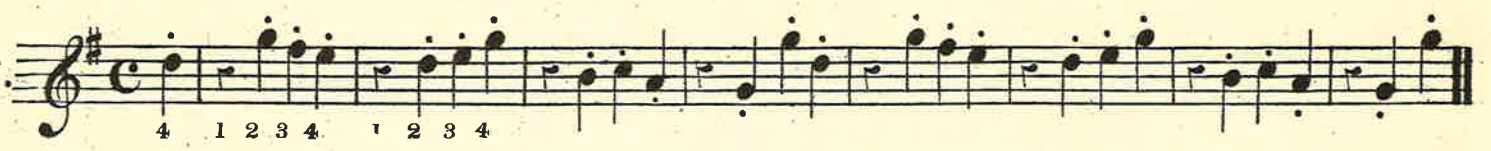
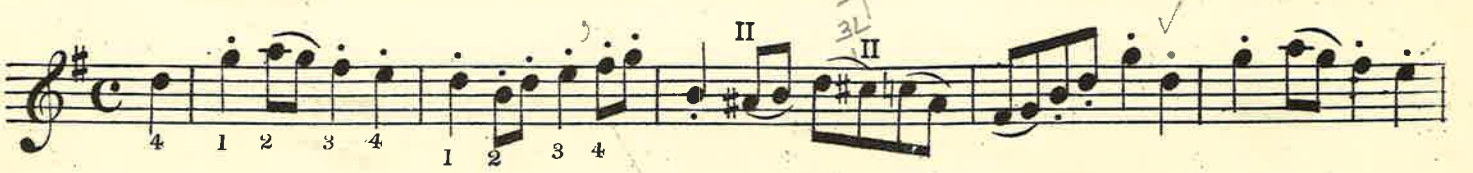
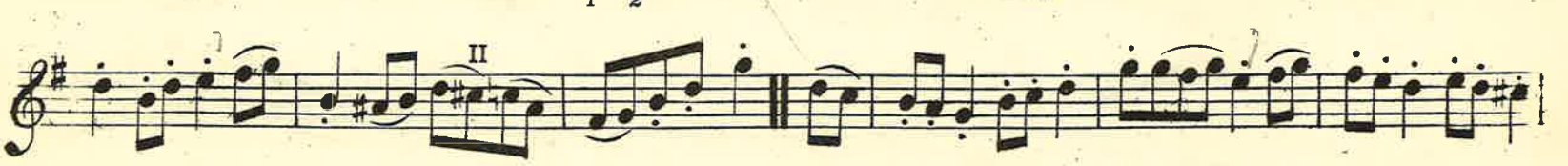
IN THE KEY OF G MAJOR. COMMON TIME, WITH FOUR CROTCHET BEATS IN A BAR.

In this Key all the notes are naturals excepting F sharp. A few quavers are introduced, two of which are played to one beat.

THE BLUE BELLS OF SCOTLAND.

Scotch.

MODERATO.
{Maelˢ Metrᵉ ♩ = 84.}

VAR. 1.

VAR. 2.

VAR. 3.

VAR. 4.

FOURTH EXERCISE.

Royal Academy of Music Library

IN THE KEY OF E MINOR. COMMON TIME, WITH FOUR CROTCHET BEATS IN A BAR.

In this Key, which is the Relative Minor of the preceding, all the notes are naturals excepting F sharp. This is an exercise in quavers and crotchets.

SAVOYARD AIR.

MODERATO.
Maelz Metre ♩= 76.

VAR. 1.

VAR. 2.

VAR. 3.

FIFTH EXERCISE.

Royal Academy of Music Library

IN THE KEY OF D MAJOR. COMMON TIME, WITH FOUR CROTCHET BEATS IN A BAR.

In this key all the Notes are natural, excepting F sharp and C sharp.— The exercise is in quavers and dotted crotchets. The Pupil must beat twice upon a dotted crotchet, taking the quaver which follows into the second beat.

SPANISH CHANT.

ANDANTINO.
{Mad.ª Metr.e ♩=69.}

1 2 3 4 1 2 3 4

VAR. 1.

1 2- 3 4- 1 2- 3 4-

VAR. 2.

1 2- 3 4- 1 2- 3 4

VAR. 3.

1- 2- 3- 4- 1- 2- 3 4

VAR. 4.

1 2 3 4 1 2 3 4

VAR. 5.

1- 2- 3- 4- 1- 2- 3- 4-

Whenever C♮ & C♯ are found together
always 3L for C♯

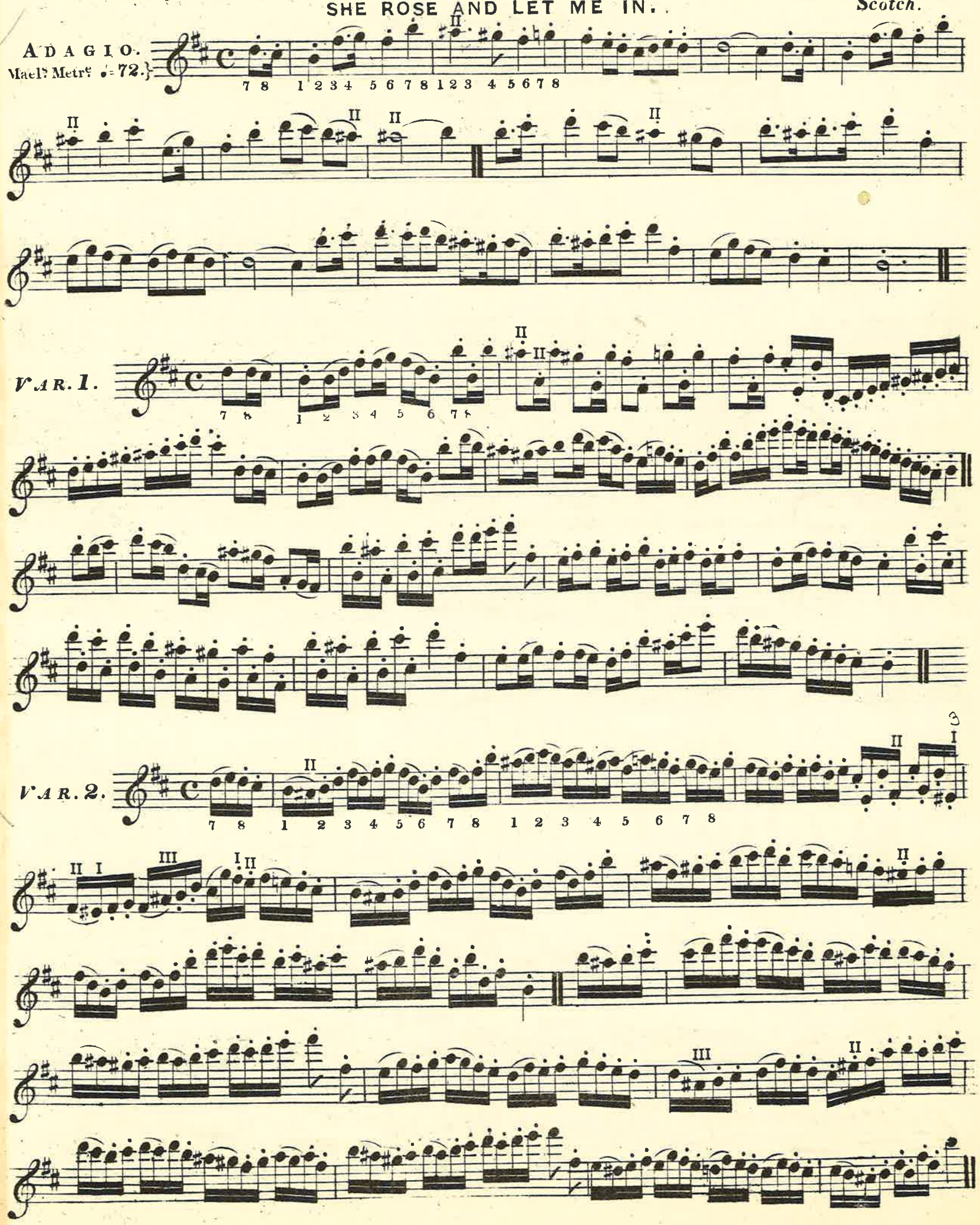
Royal Academy of Music Library

SIXTH EXERCISE.

IN THE KEY OF B MINOR. COMMON TIME, WITH EIGHT QUAVER BEATS IN A BAR.

This Key being the relative Minor of the last has the same naturals and sharps. In this Exercise semiquavers are introduced, but as the movement is slow, they are not more rapid nor more difficult to execute than the quavers of the preceding.

SHE ROSE AND LET ME IN. *Scotch.*



SEVENTH EXERCISE.

IN THE KEY OF A MAJOR. COMMON TIME, WITH FOUR CROTCHET BEATS IN A BAR.

The first Variation of this Exercise is for the practice of syncopated minims, the second is for dotted and syncopated crotchets, the third for the articulation, and the fourth for dotted quavers.

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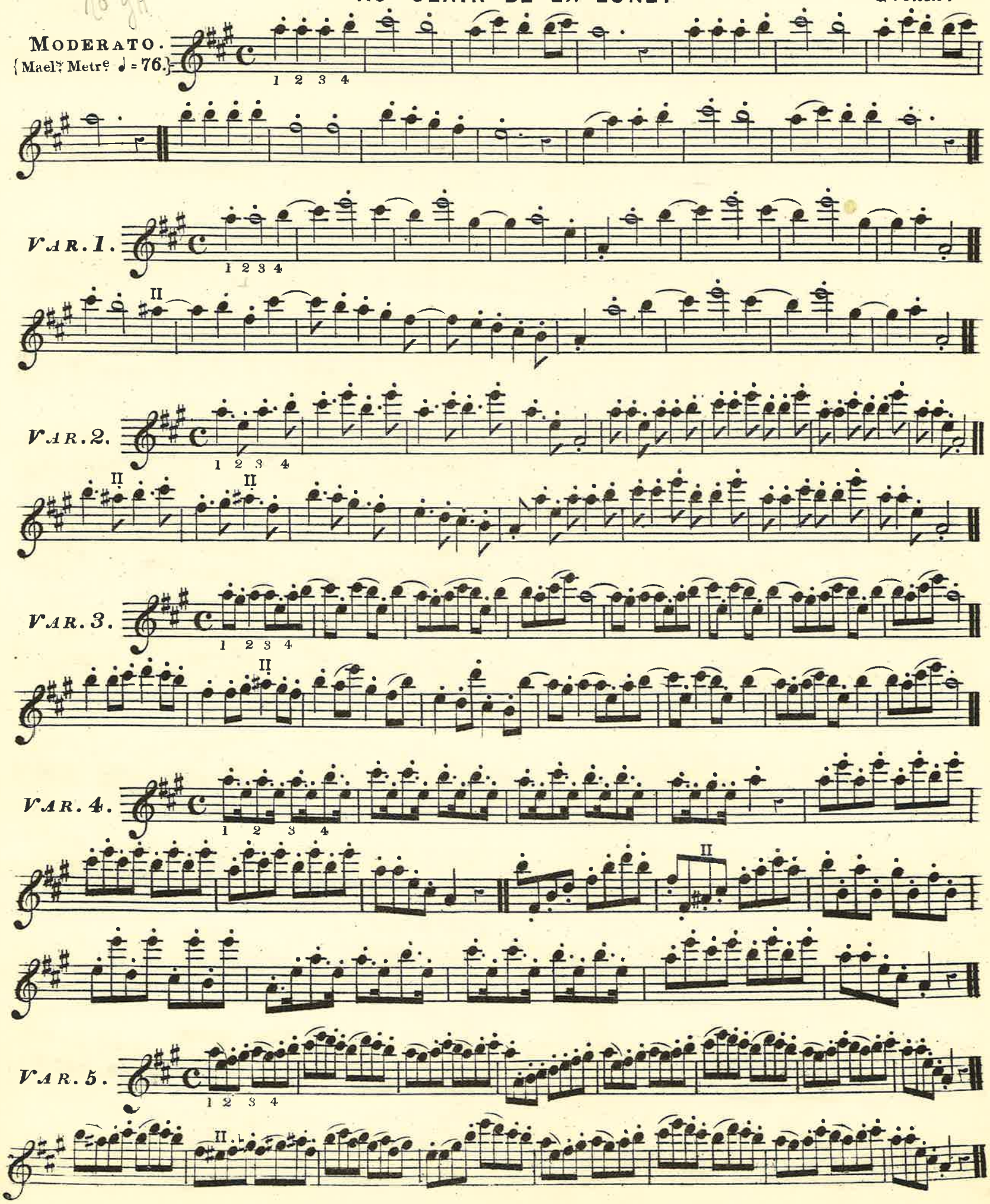
AU CLAIR DE LA LUNE. *French.*

MODERATO.
{Maelz. Metre ♩ = 76.}



EIGHTH EXERCISE.

IN THE KEY OF F SHARP MINOR. COMMON TIME, WITH FOUR CROTCHET BEATS IN A BAR.

The first Variation is an exercise for syncopated crotchets, the second is for triplets, and in the third, four semiquavers are for the first time introduced in one beat.

VIVE HENRI QUATRE. *French.*

ANDANTINO.
Maelzel's Metronome ♩=80.

VAR. 1.

VAR. 2.

VAR. 3.

NINTH EXERCISE.

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IN THE KEY OF E MAJOR. COMMON TIME, WITH FOUR QUAVER BEATS IN A BAR.

This exercise is on the four varieties of Staccato.

O PESCATOR DEL' ONDA.

ANDANTINO.
Maelz Metre ♪ 80.

VAR. 1.

VAR. 2.

VAR. 3.

ritard°

VAR. 4.

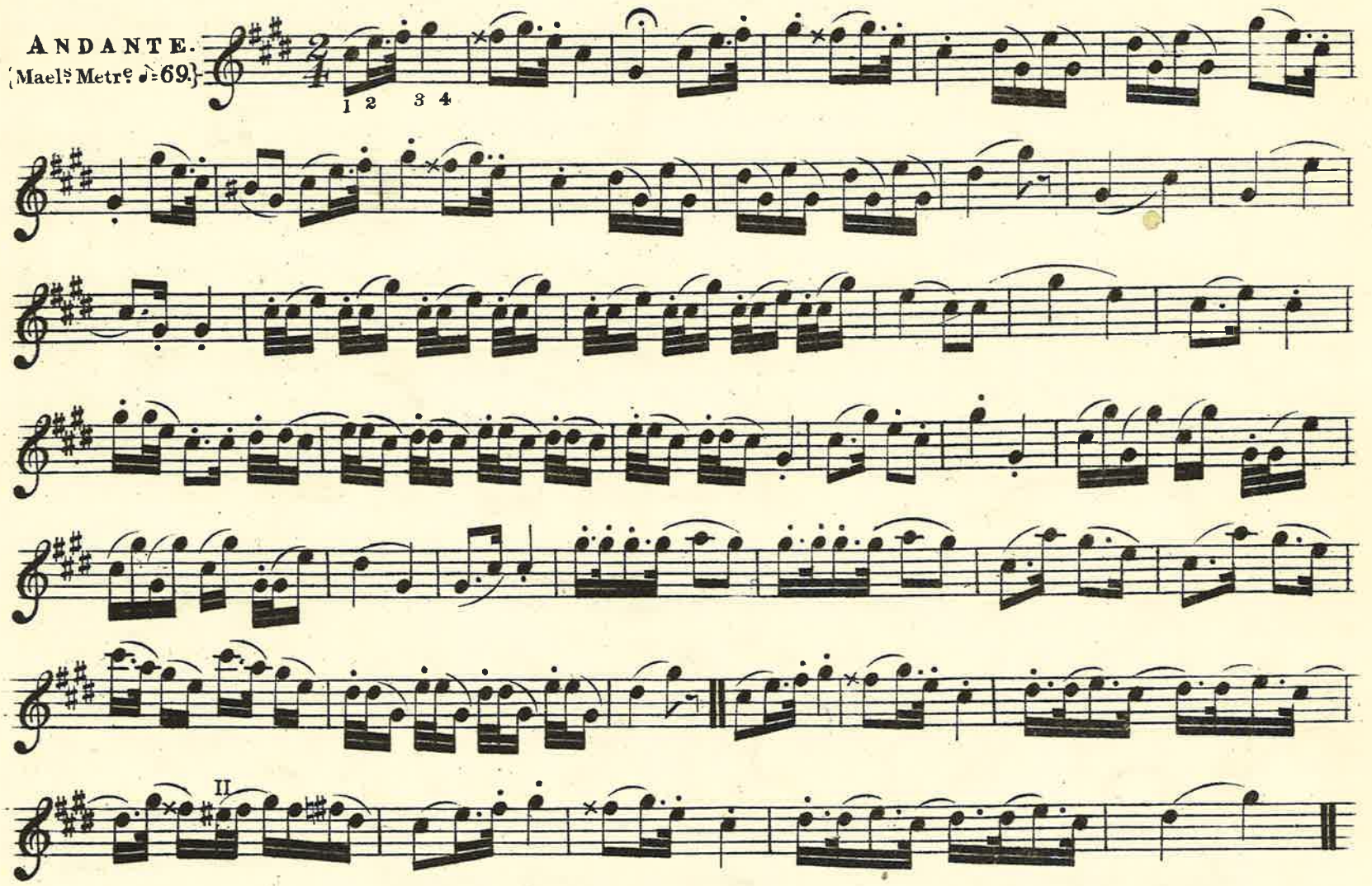
Royal Academy of Music Library

TENTH EXERCISE.

IN THE KEY OF C SHARP MINOR. COMMON TIME, WITH FOUR QUAVER BEATS IN A BAR.

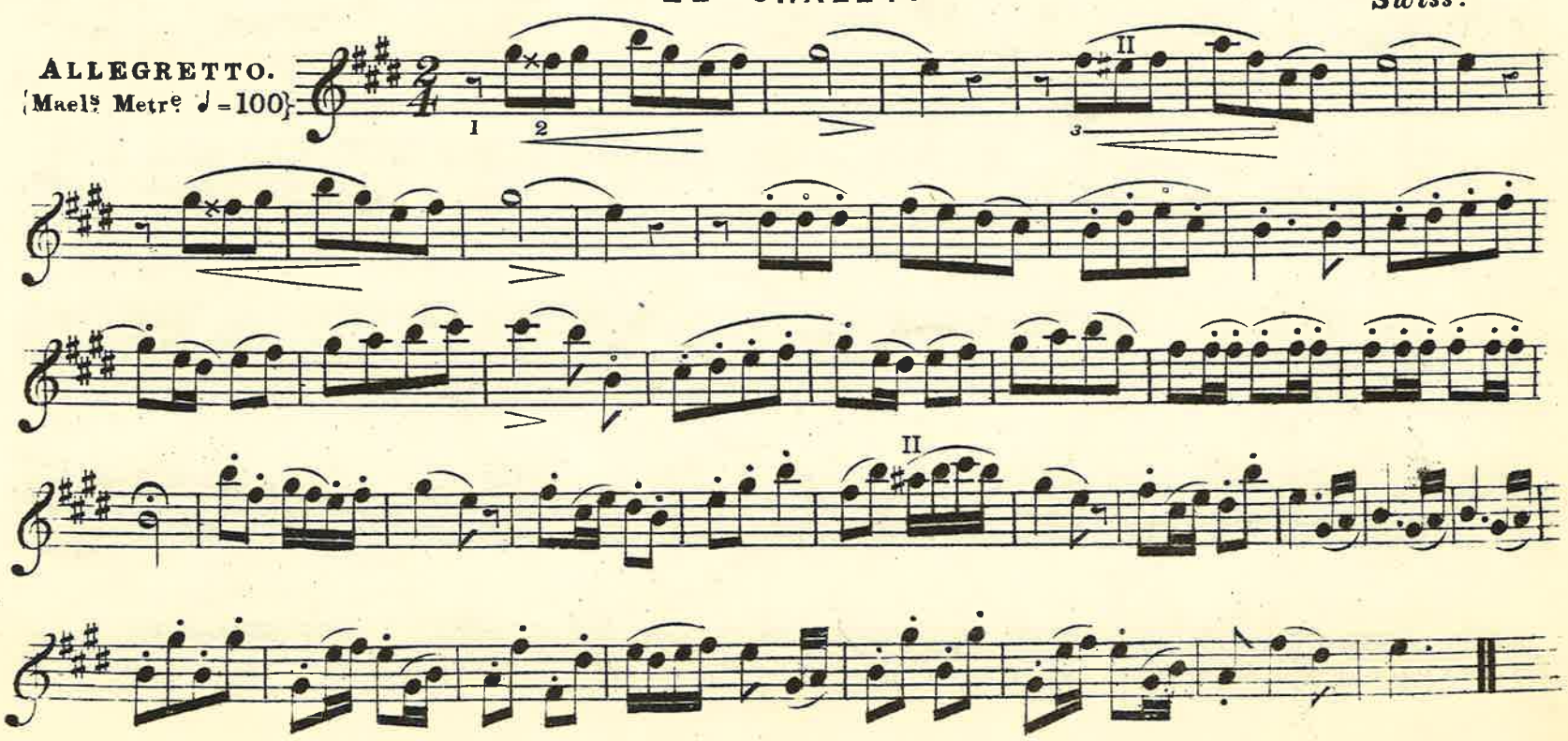
An Exercise for various slurrings.

RANZ DES VACHES DU CANTON D'APPENZELL.

ANDANTE.
(Maelʳˢ Metrᵉ ♩=69.)

IN THE KEY OF E MAJOR. COMMON TIME, WITH TWO CROTCHET BEATS IN A BAR.

LE CHALET.

Swiss.

ALLEGRETTO.
(Maelʳˢ Metrᵉ ♩=100.)

ELEVENTH EXERCISE.

IN THE KEY OF B MAJOR. COMMON TIME, WITH FOUR QUAVER BEATS IN A BAR.

The first Variation of this exercise is for syncopated quavers, the second for dotted semiquavers, and the third for demisemiquavers. All the notes are sharps excepting E and B.

ROUSSEAU'S DREAM. *French.*

ANDANTE.
{Mael[s] Metr[e] ♪=72}

VAR. 1

VAR. 2.

VAR. 3.

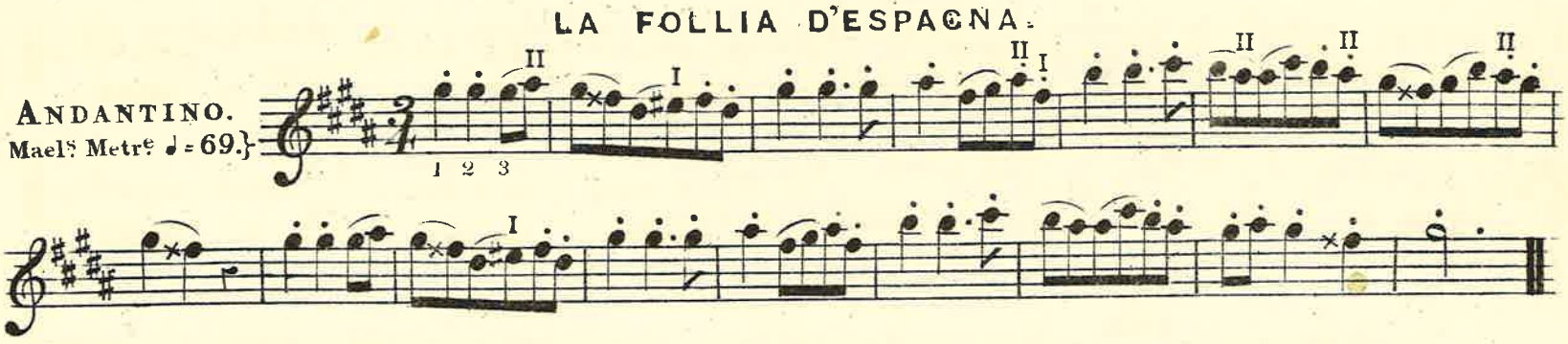
Royal Academy of Music Library

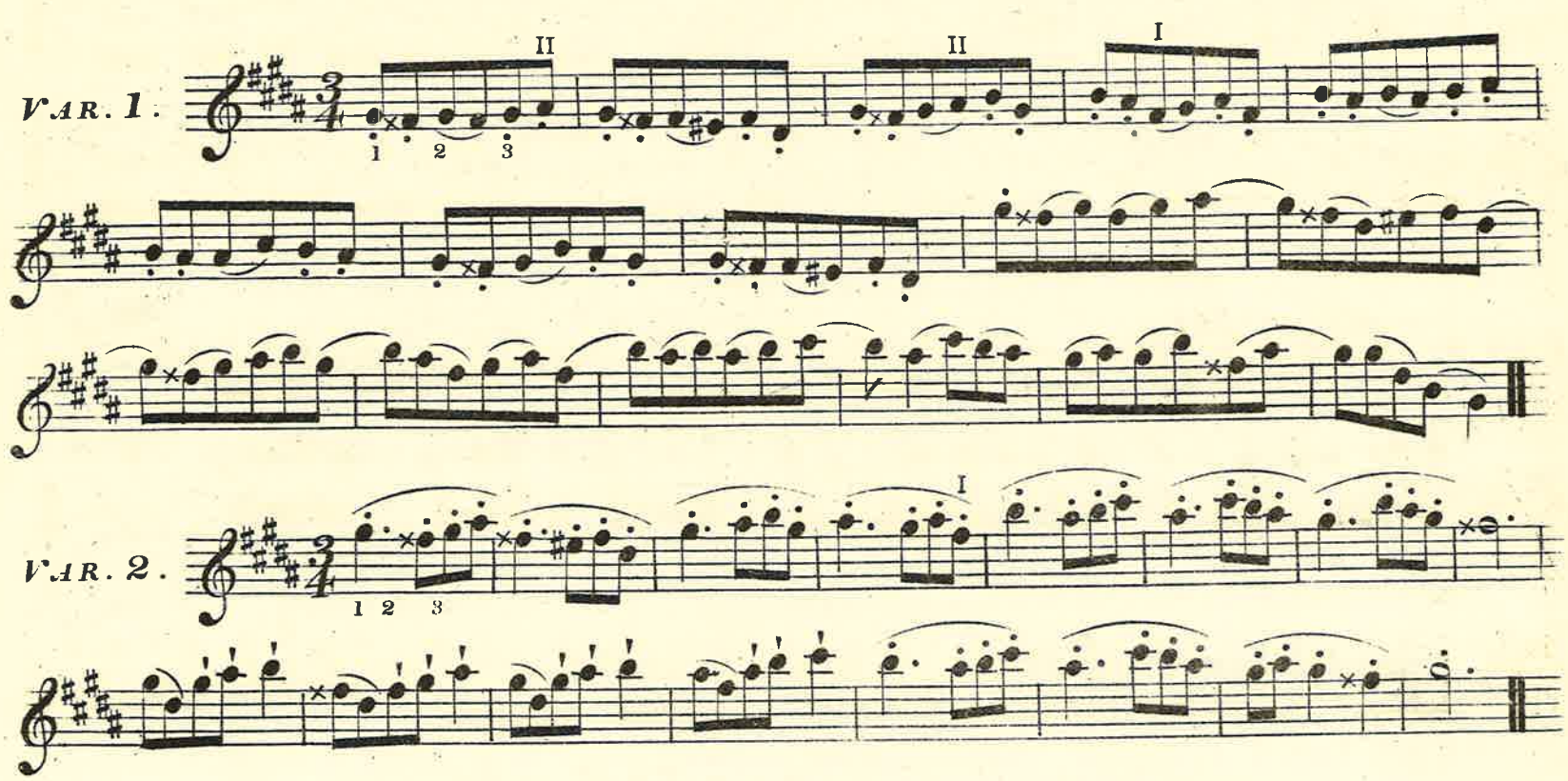
TWELFTH EXERCISE.

IN THE KEY OF G SHARP MINOR. TRIPLE TIME, WITH THREE CROTCHET BEATS IN A BAR.

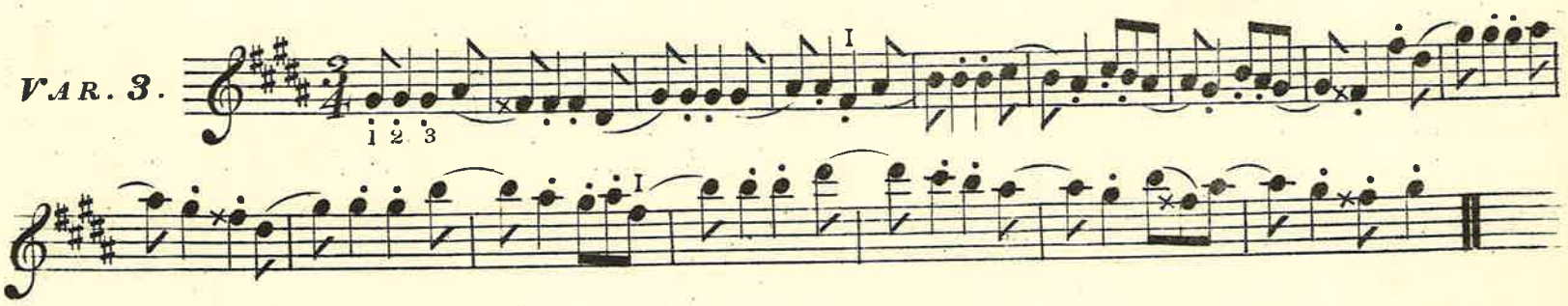
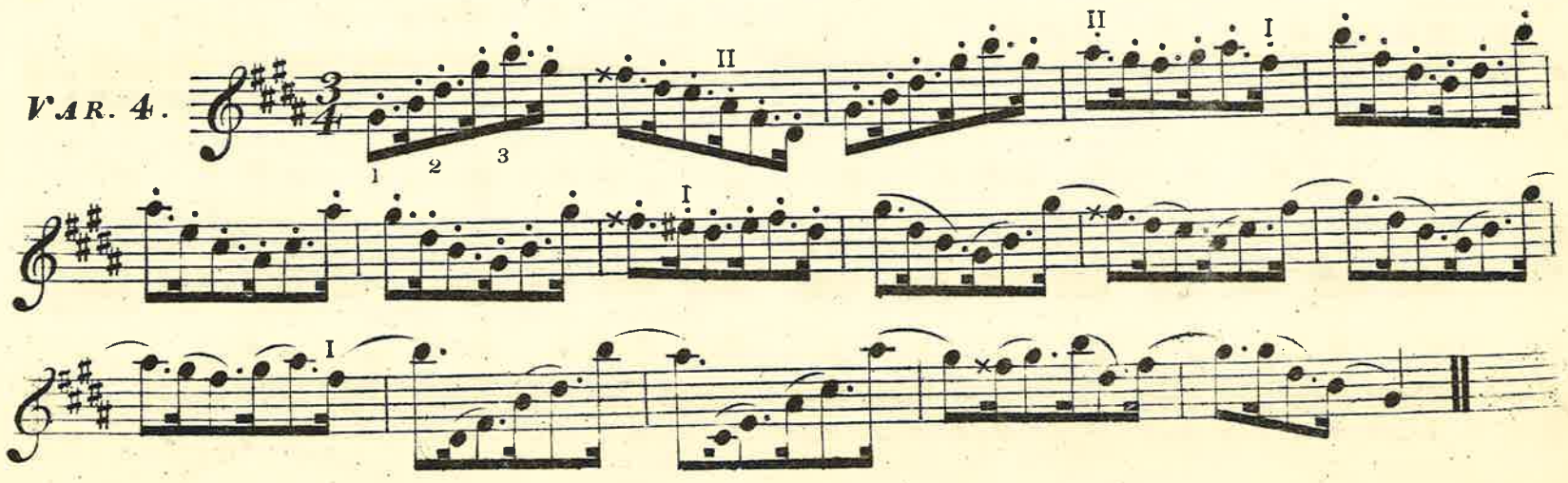
This is an exercise for varieties of tipping and slurring. Respecting the double sharp.

LA FOLLIA D'ESPAGNA.

ANDANTINO.
Maelz. Metre ♩ = 69.

VAR. 1.



VAR. 2.

VAR. 3.

VAR. 4.

THIRTEENTH EXERCISE.

IN THE KEY OF G FLAT MAJOR. COMPOUND COMMON TIME, WITH FOUR DOTTED CROTCHET BEATS IN A BAR.

All the notes are Flats excepting F.

ILS NE SONT PLUS *or* WATERS OF ELLE.

French.

ANDANTINO.
{Maelz. Metre ♩ = 80.}

VAR. 1.

VAR. 2.

IN THE KEY OF E FLAT MINOR. COMPOUND COMMON TIME, WITH FOUR DOTTED CROTCHET BEATS IN A BAR.

OLD DUKE HAMILTON.

Scotch.

ANDANTINO.
{Maelz. Metre ♩.= 88.}

VAR. 1.

FOURTEENTH EXERCISE.

IN THE KEY OF D FLAT MAJOR. COMPOUND TRIPLE TIME, WITH THREE DOTTED CROTCHET BEATS IN A BAR.

O NUME BENEFICO from the Opera *LA GAZZA LADRA.* *Rossini.*

ANDANTE.
Maelˢ Metreᵉ ♩.= 112.}

ri - - - - tard.

IN THE KEY OF B FLAT MINOR. COMPOUND TRIPLE TIME, WITH THREE DOTTED CROTCHET BEATS IN A BAR.

THREE GOOD FELLOWS DOWN IN YON CLEN. *Scotch.*

ALLEGRO.
{Maelˢ Metreᵉ ♩.= 76.}

VAR. 1.

Da Capo

VAR. 2.

Da Capo

VAR. 3.

Da Capo

* Where dots are marked ⠆ or ⠇ it denotes that the thumb remains on its one or two keys for all the notes over which they are placed; and so also for any finger indicated.

FIFTEENTH EXERCISE.

IN THE KEY OF A FLAT MAJOR. COMPOUND COMMON TIME, WITH SIX QUAVER BEATS IN A BAR.

LA SUISSESSE AU BORD DU LAC.

ANDANTINO.
Maelz Metre ♩=108.

VAR. 1.

VAR. 2.

IN THE KEY OF F MINOR. COMMON TIME, WITH FOUR QUAVER BEATS IN A BAR.

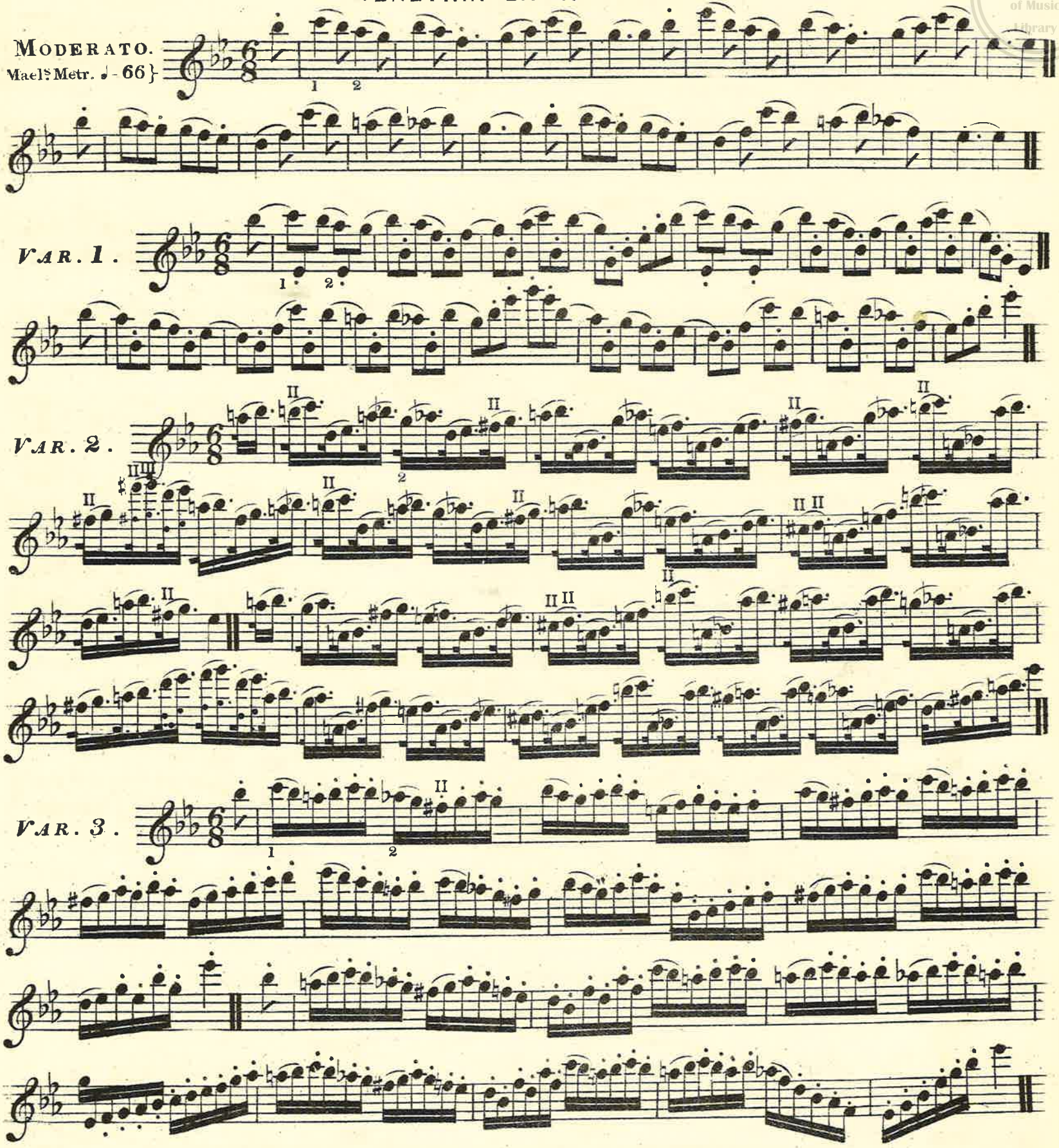
ASSISA A PIÉ D'UN SALICE. from the Opera OTELLO. *Rossini.*

LARGHETTO.
Maelz Metre ♩= 84.

SIXTEENTH EXERCISE.

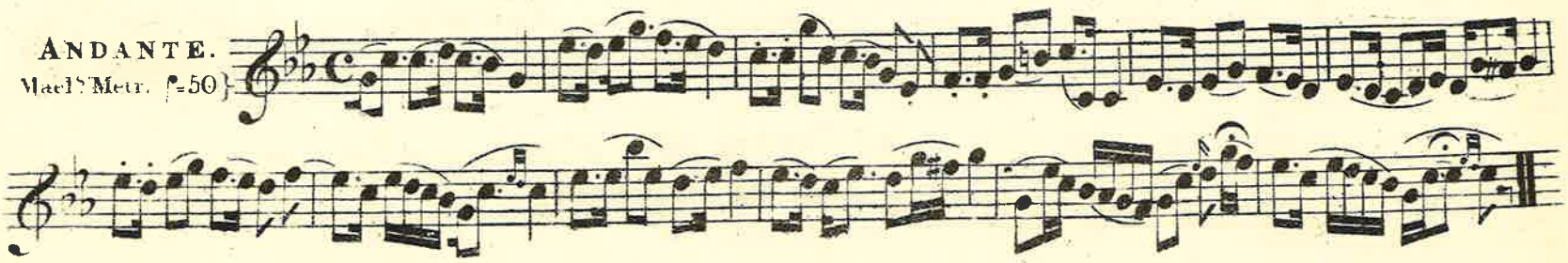
IN THE KEY OF E FLAT MAJOR. COMPOUND COMMON TIME, WITH TWO DOTTED CROTCHET BEATS IN A BAR.

VENETIAN BARCAROLLE.



IN THE KEY OF C MINOR. COMMON TIME, WITH FOUR CROTCHET BEATS IN A BAR.

GLOOMY WINTER'S NOW AWA.

Scotch.

SEVENTEENTH EXERCISE.

IN THE KEY OF B FLAT MAJOR. COMMON TIME, WITH TWO MINIM BEATS IN A BAR.

PRIA CHE L'IMPEGNO.

Italian.

MODERATO.
Mael?. Metre ♩ = 92.

VAR. 1.

VAR. 2.

VAR. 3.

IN THE KEY OF G MINOR. COMMON TIME, WITH FOUR CROTCHET BEATS IN A BAR.

JOHN ANDERSON MY JOE.

Scotch.

ANDANTE.
Mael? Metre ♩ = 63.

EIGHTEENTH EXERCISE.

IN THE KEY OF **F** MAJOR. THE FIRST MOVEMENT TRIPLE TIME, THE SECOND MOVEMENT IN COMMON TIME.

FRA POCO A ME from the Opera LUCIA DI LAMMERMOOR. *Donizetti.*

LARGHETTO.
Mael^{k} Metr. ♩=50

Cadenza

MODERATO.

ALLEGRO.

Cadenza

CODA.

3rd R.H.

3rd R.H.

3rd R.H.

al segno
e poi la Coda

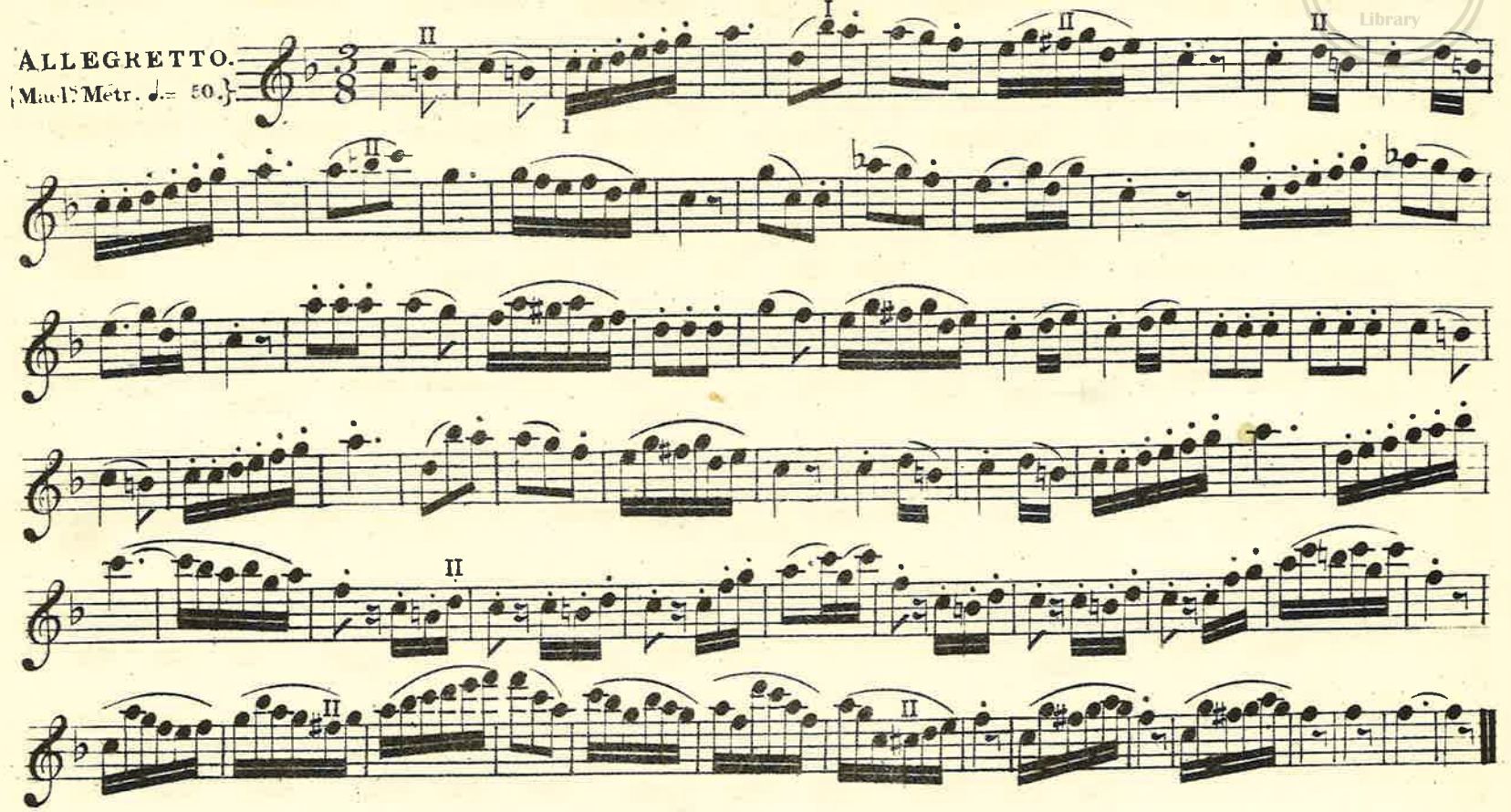
NINETEENTH EXERCISE.

IN THE KEY OF F MAJOR. TRIPLE TIME, WITH ONE DOTTED CROTCHET BEAT IN A BAR.

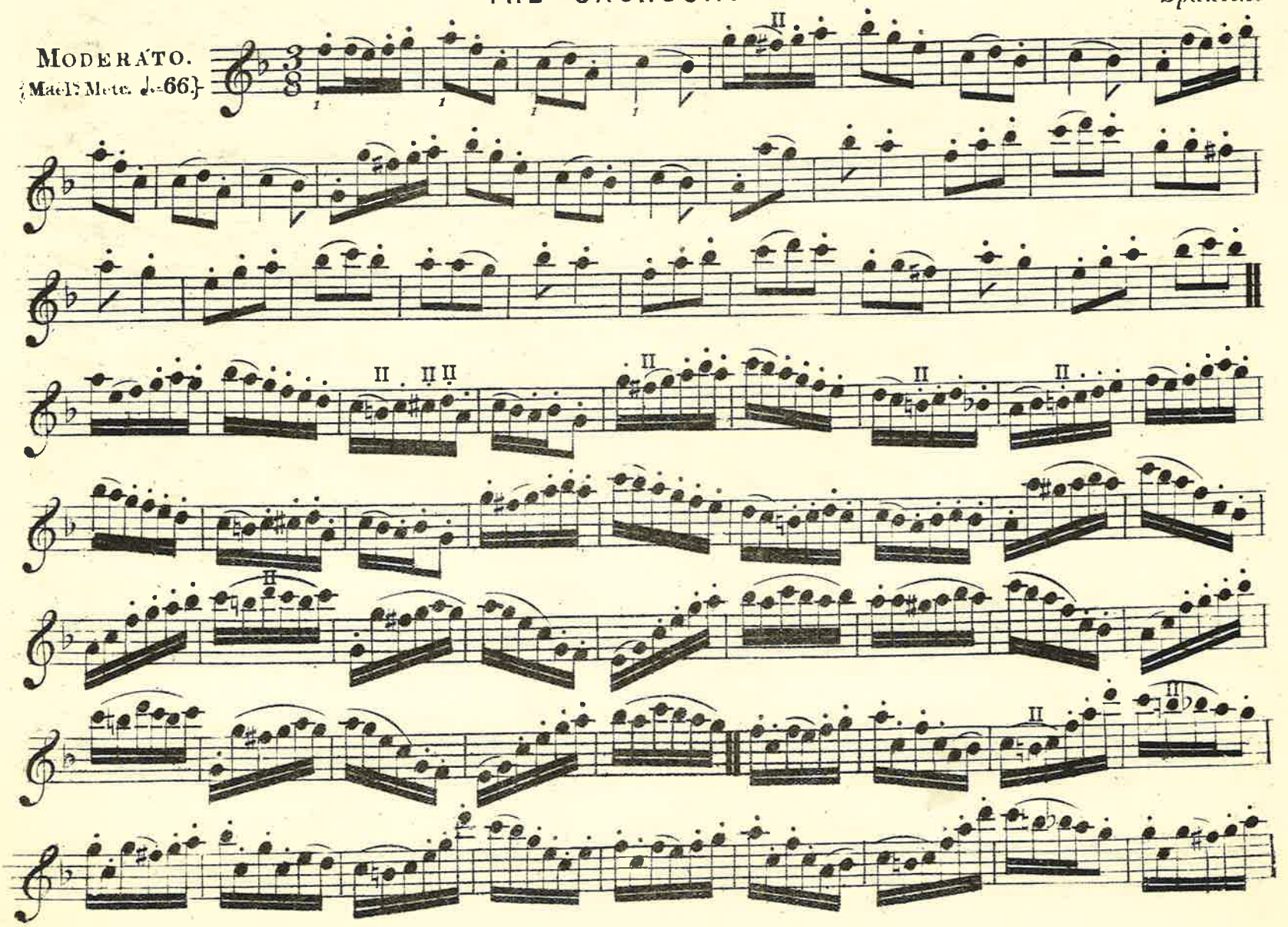
NON GIOVA IL SOSPIRAR.

Donizetti.

Royal Academy Library

ALLEGRETTO.
{Mael: Metr. ♩= 50.}

THE CACHUCA.

Spanish.

MODERATO.
{Mael: Metr. ♩=66.}

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BLACK EY'D SUSAN.

English.

ANDANTE.
Mael: Metr.

TWENTIETH EXERCISE.

OR CHE IN CIELO *BARCAROLLE* from the Opera MARINO FALIERO. *Donizetti*

ANDANTINO.
Mael? Metr. ♪= 104.

hr *hr* *hr* *f* *hr* *p*

IL SECRETO from the Opera LUCREZIA BORGIA. *Donizetti.*

MODERATO.
{Mael? Metr. ♩.= 69.}

Rall.

Tempo primo

Tempo primo

en - - - - - tan - - - - do - - -

Rall. - - - - - -

TWENTY-FIRST EXERCISE.

FOR THE PRACTICE OF OCTAVES.

LOVE THEE DEAREST!

Viotti.

ANDANTINO.

Mach? Metre ♩ = 88.

VAR. 1.

VAR. 2.

VAR. 3.

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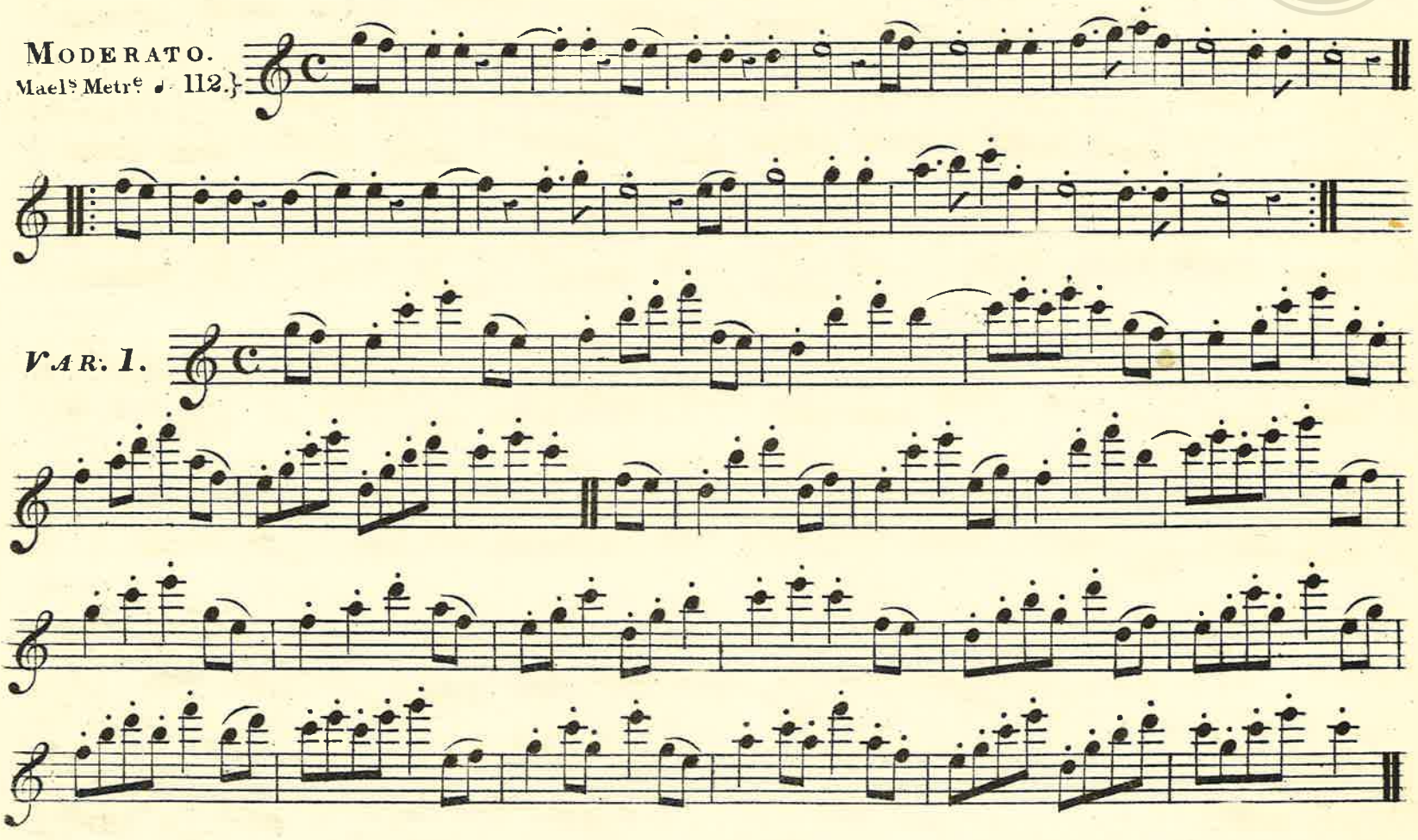
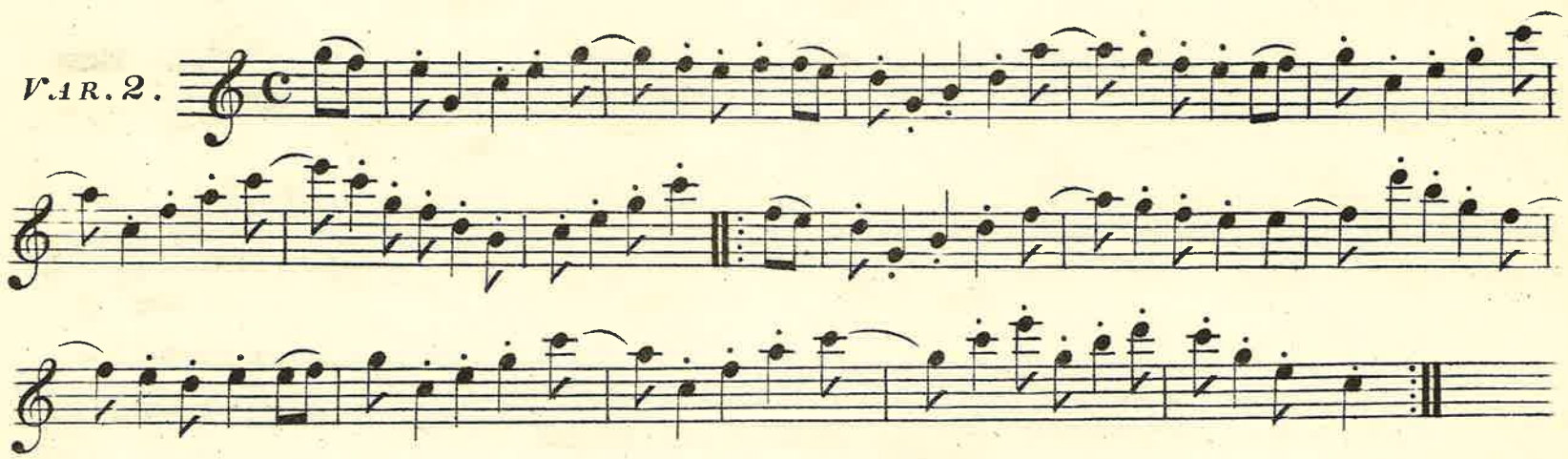
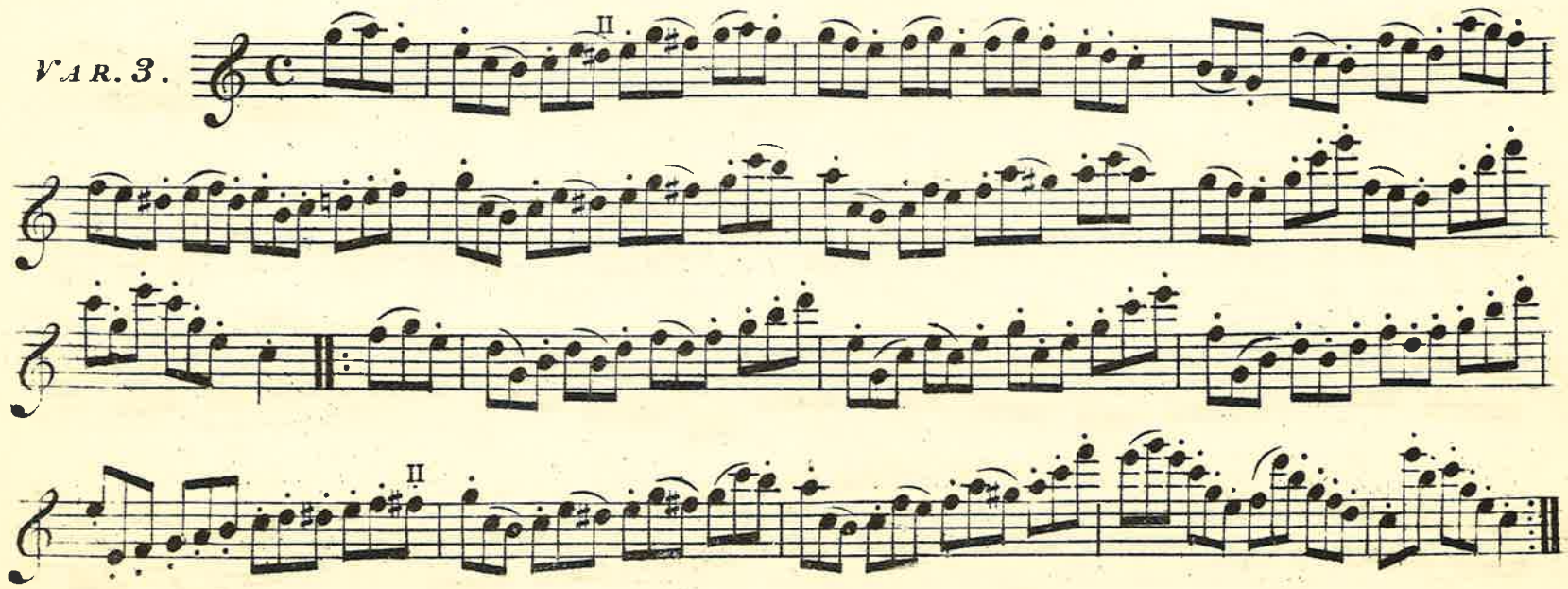
TWENTY-SECOND EXERCISE.

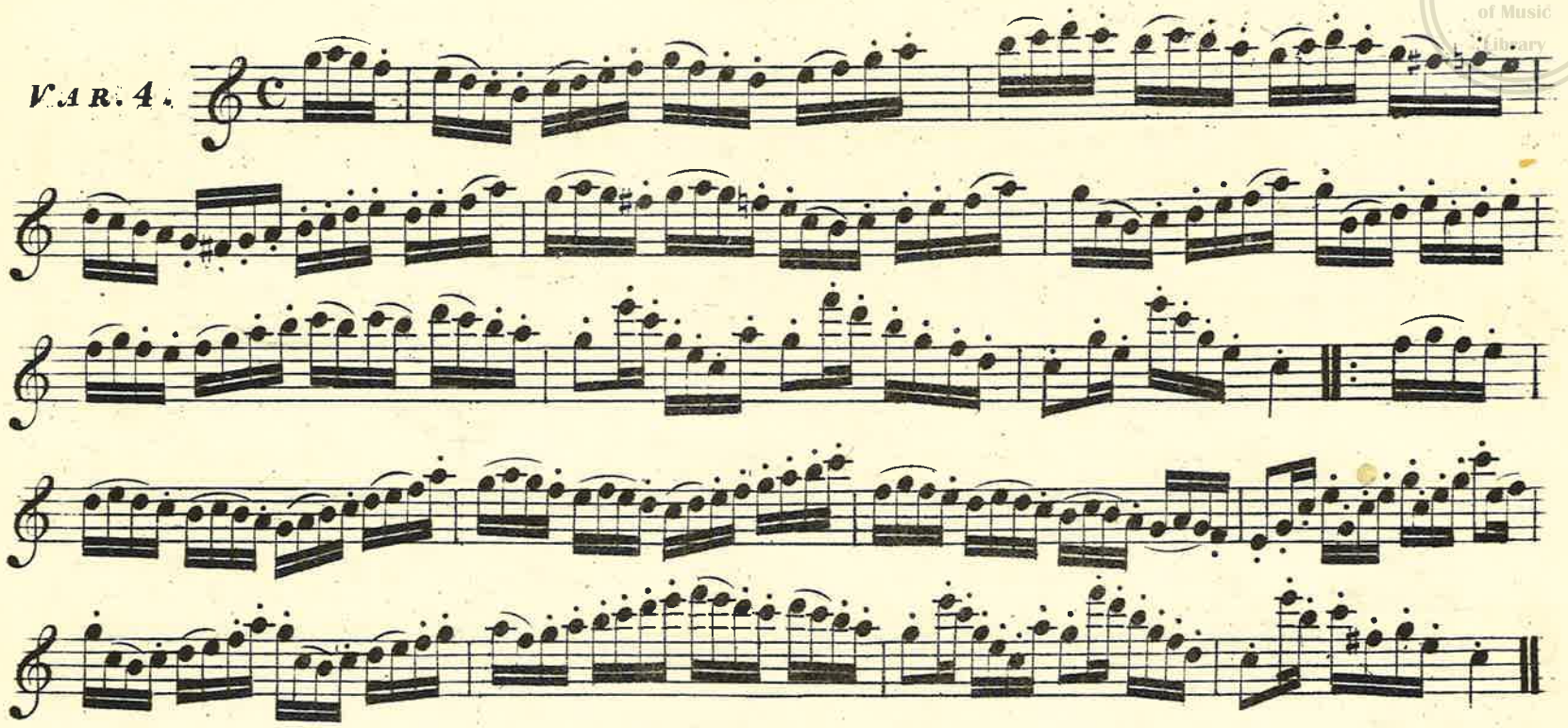
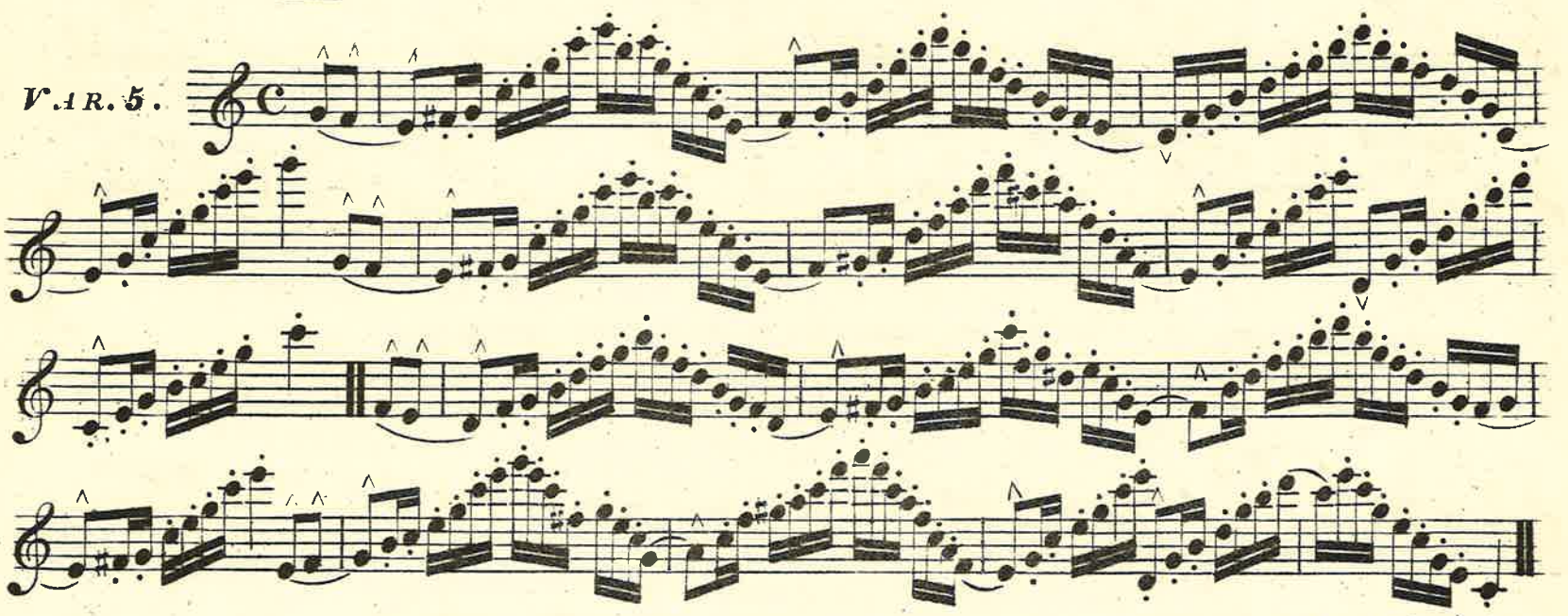
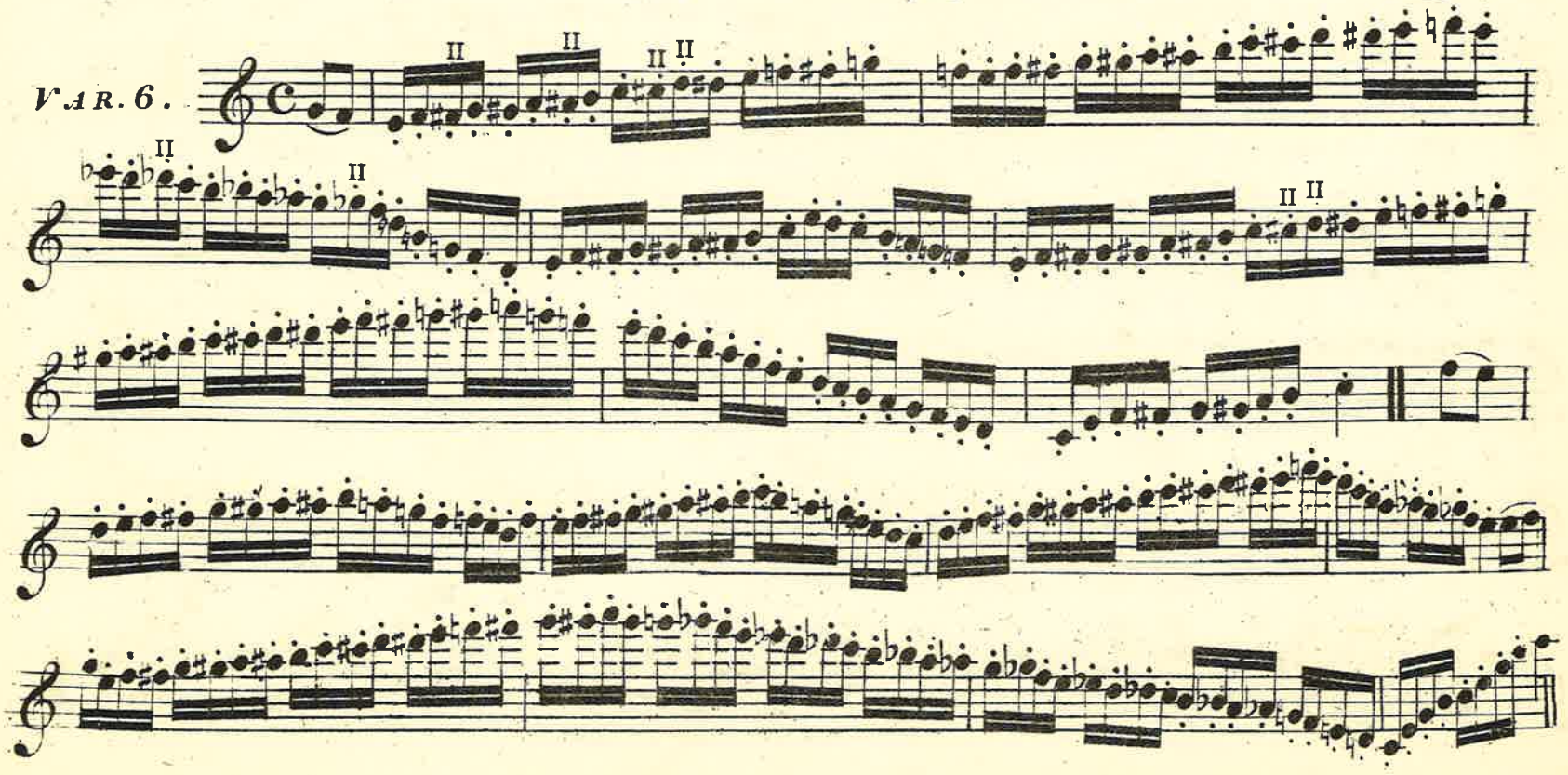
Royal Academy of Music Library

OH CARA ARMONIA.

Mozart

MODERATO.
Mael^{s} Metr^{e} ♩ 112.

VAR. 1.

VAR. 2.

VAR. 3.

Royal Academy of Music Library

VAR. 4.

VAR. 5.

VAR. 6.

TWENTY-THIRD EXERCISE.

FOR THE PRACTICE OF THE VARIETIES OF DOUBLE-TIPPING.

NEL COR PIU *or* HOPE TOLD A FLATTERING TALE. *Italian*

ANDANTINO.
Maelz Metre ♪=100.

VAR. 1.

PIU PRESTO. {♪= 144.}

VAR. 2.

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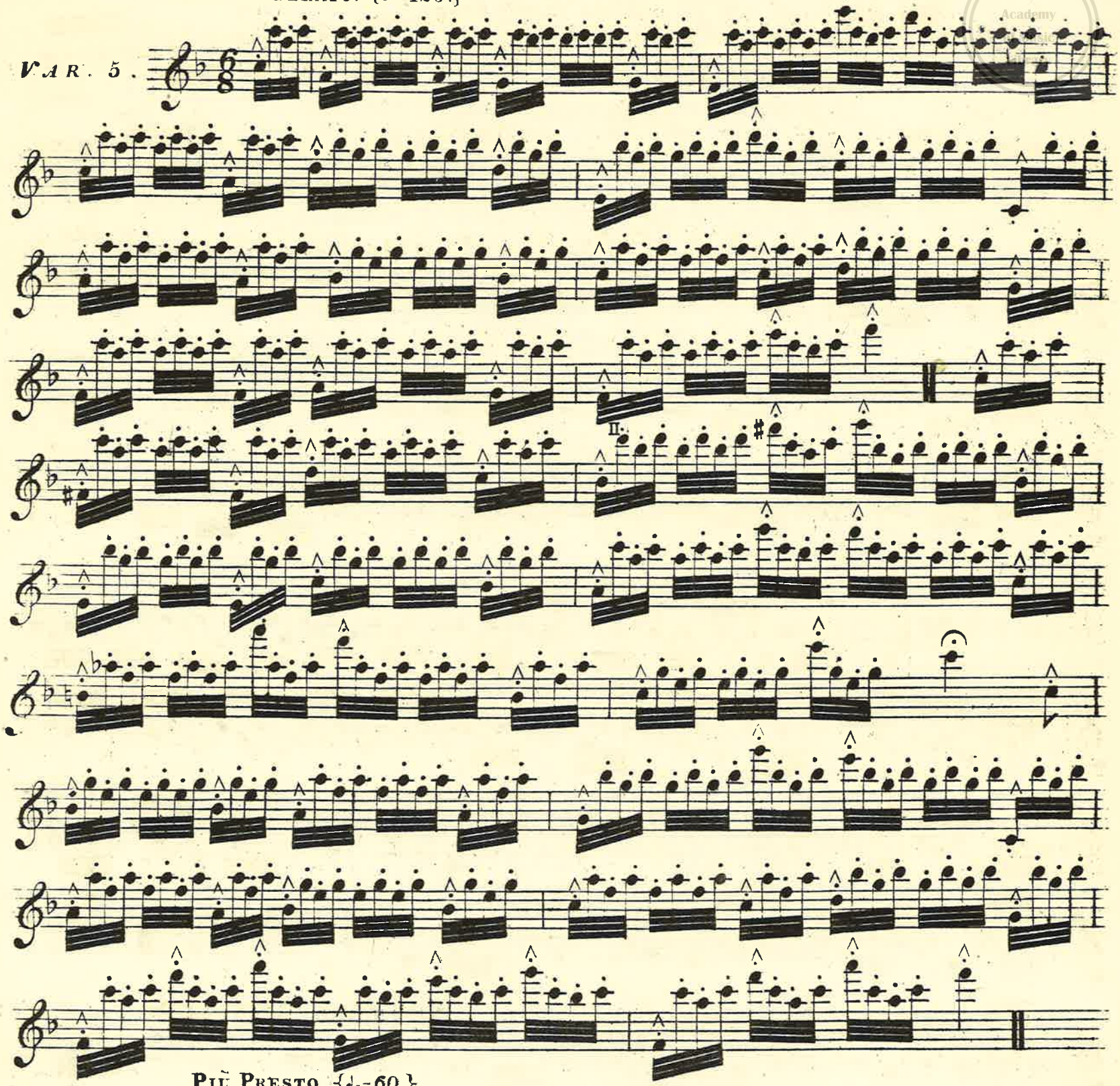
VAR. 3.

VAR. 4.

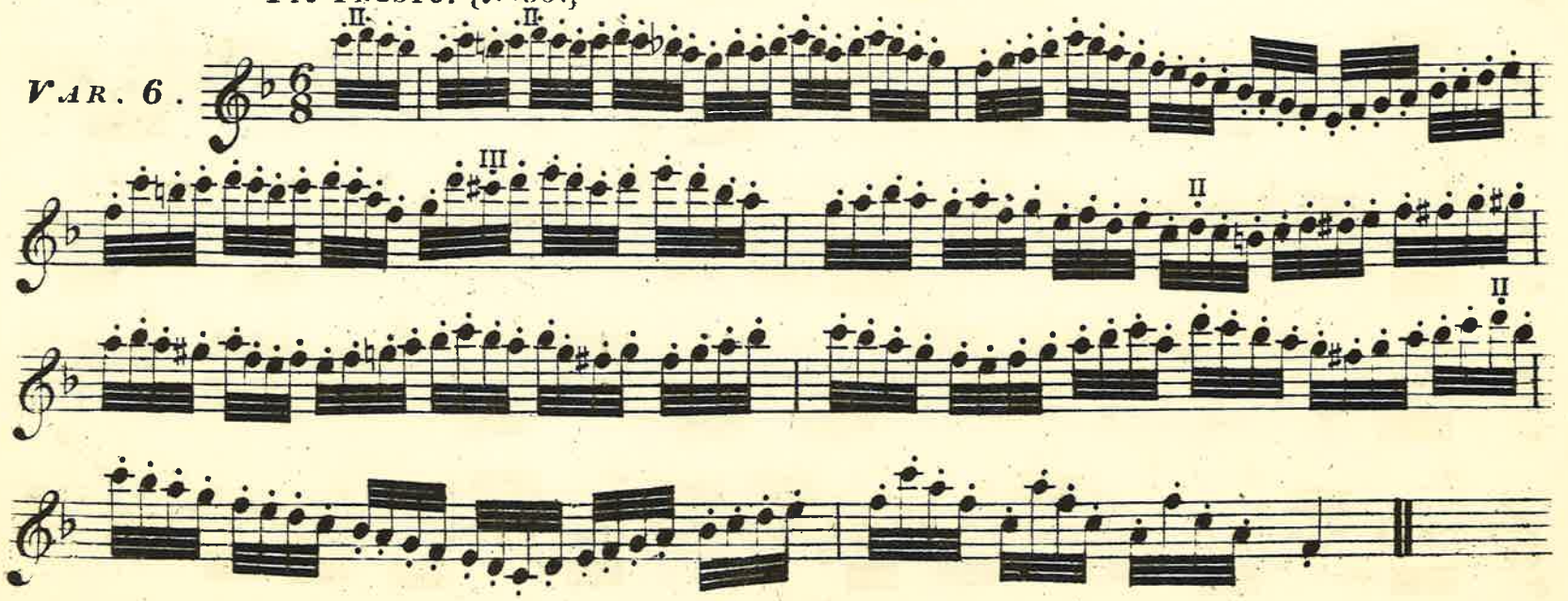
PIU PRESTO. {♩. = 60.}

Più Moderato. {♪= 120.}

Var. 5.



Più Presto. {♩.=60.}

Var. 6.

Royal Academy

VAR. 7.

* This Variation throughout is better without the D♯ key excepting for E♭.

VAR: 8.

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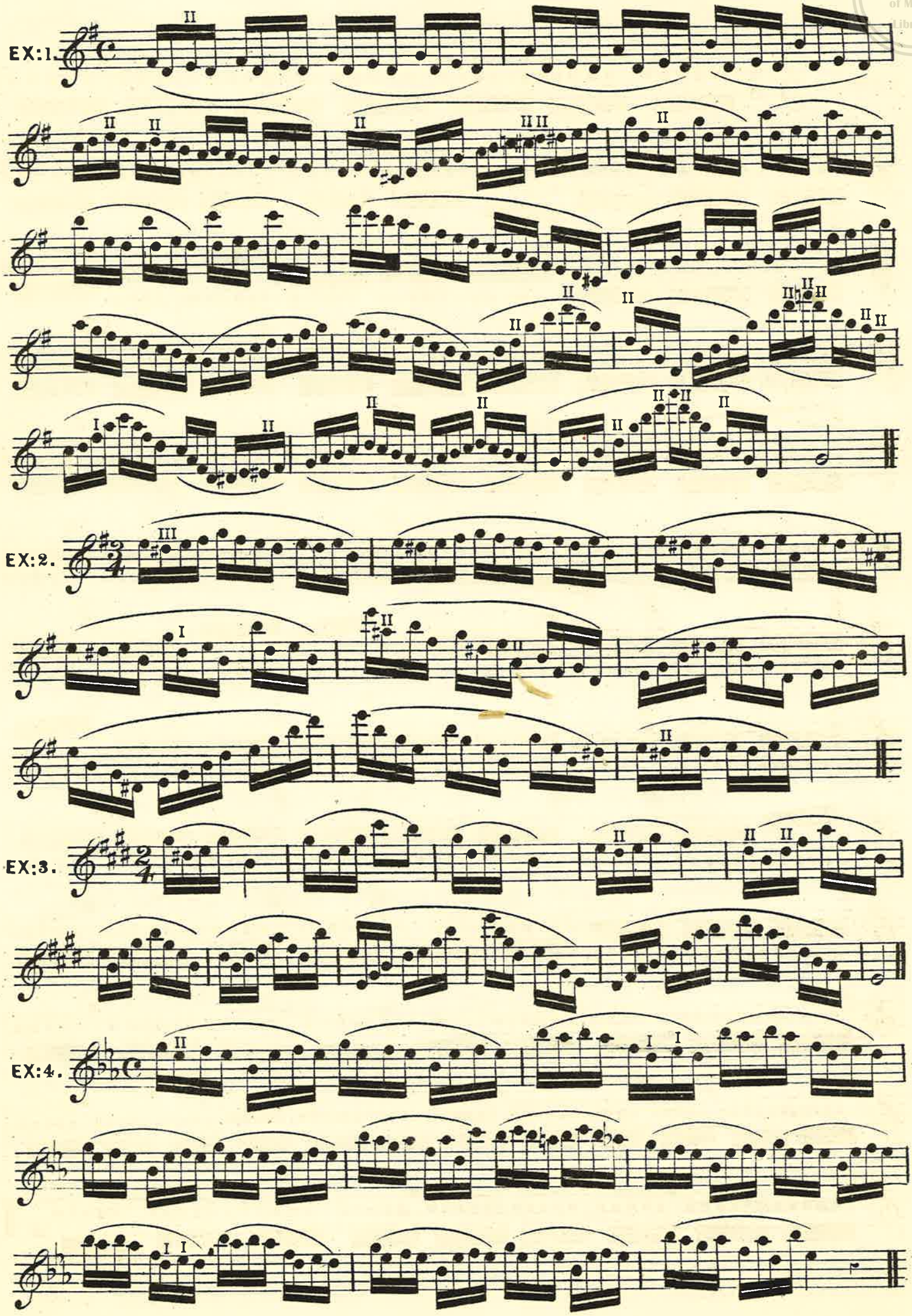
Royal Academy of Music Library

FINGER EXERCISES.

EX:1.

EX:2.

EX:3.

EX:4.

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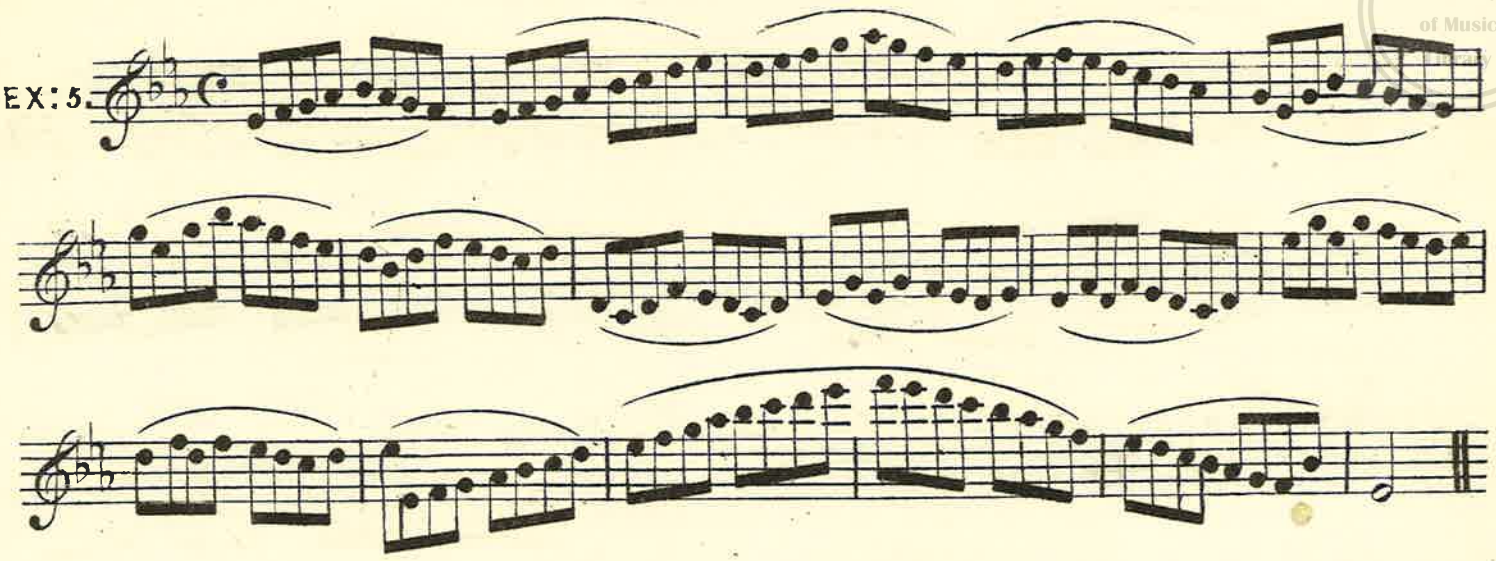
EX: 5.



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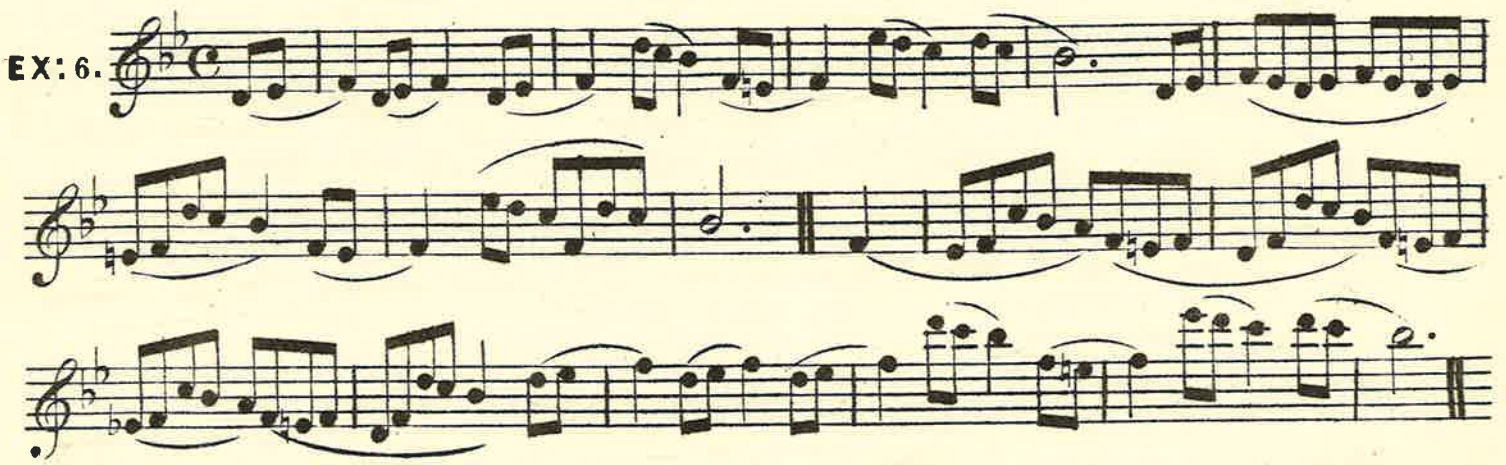
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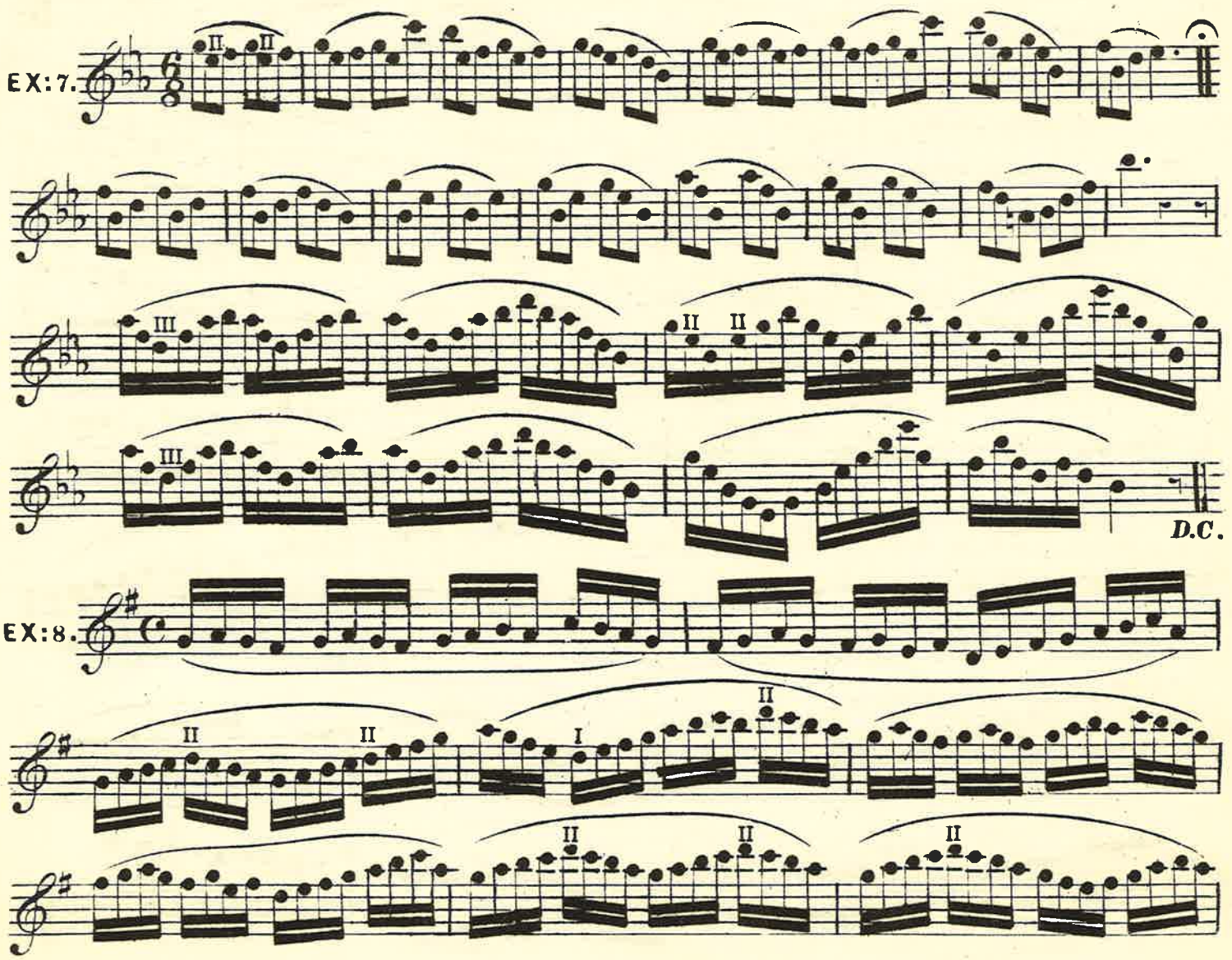
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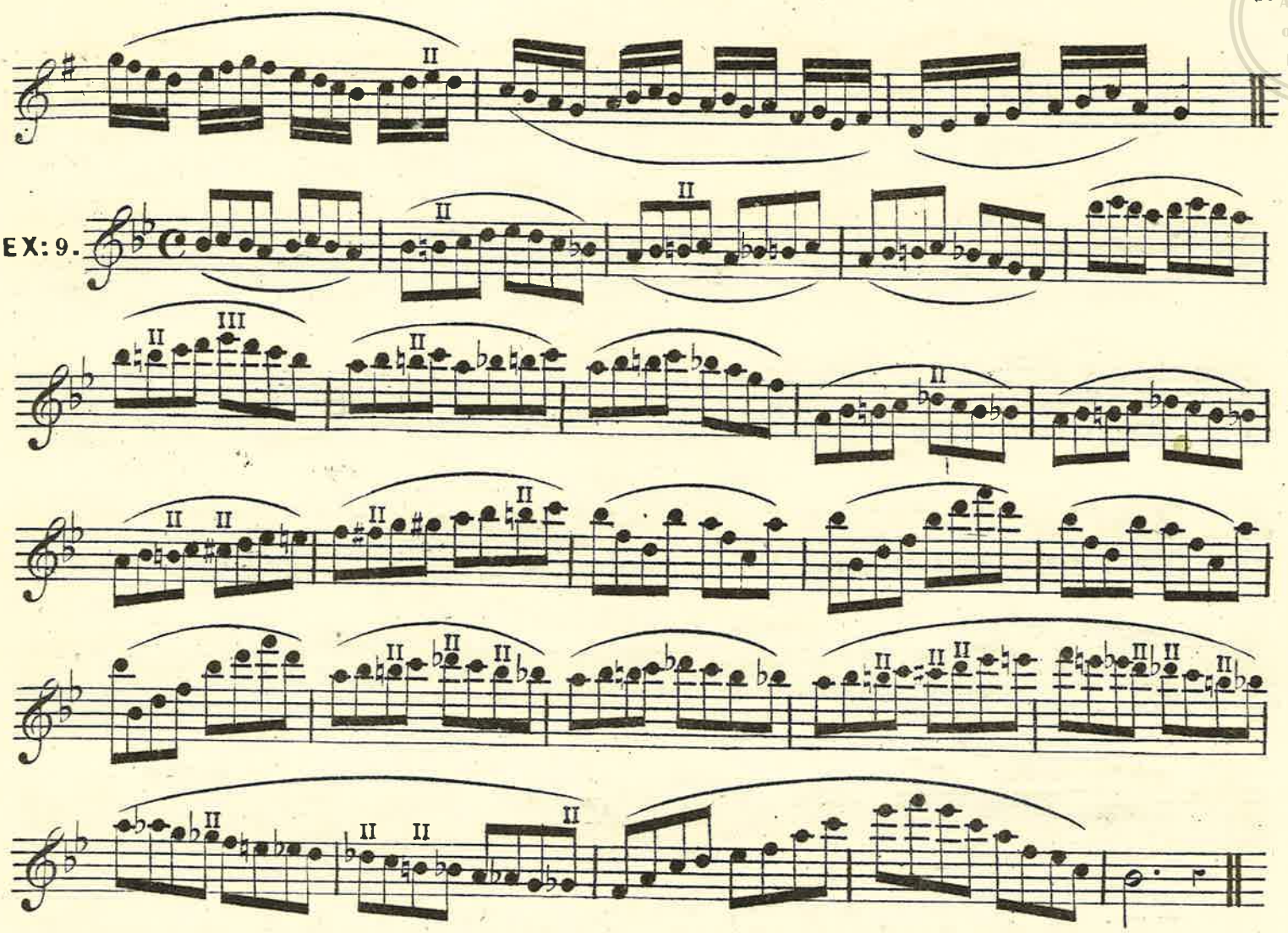
EX: 9.

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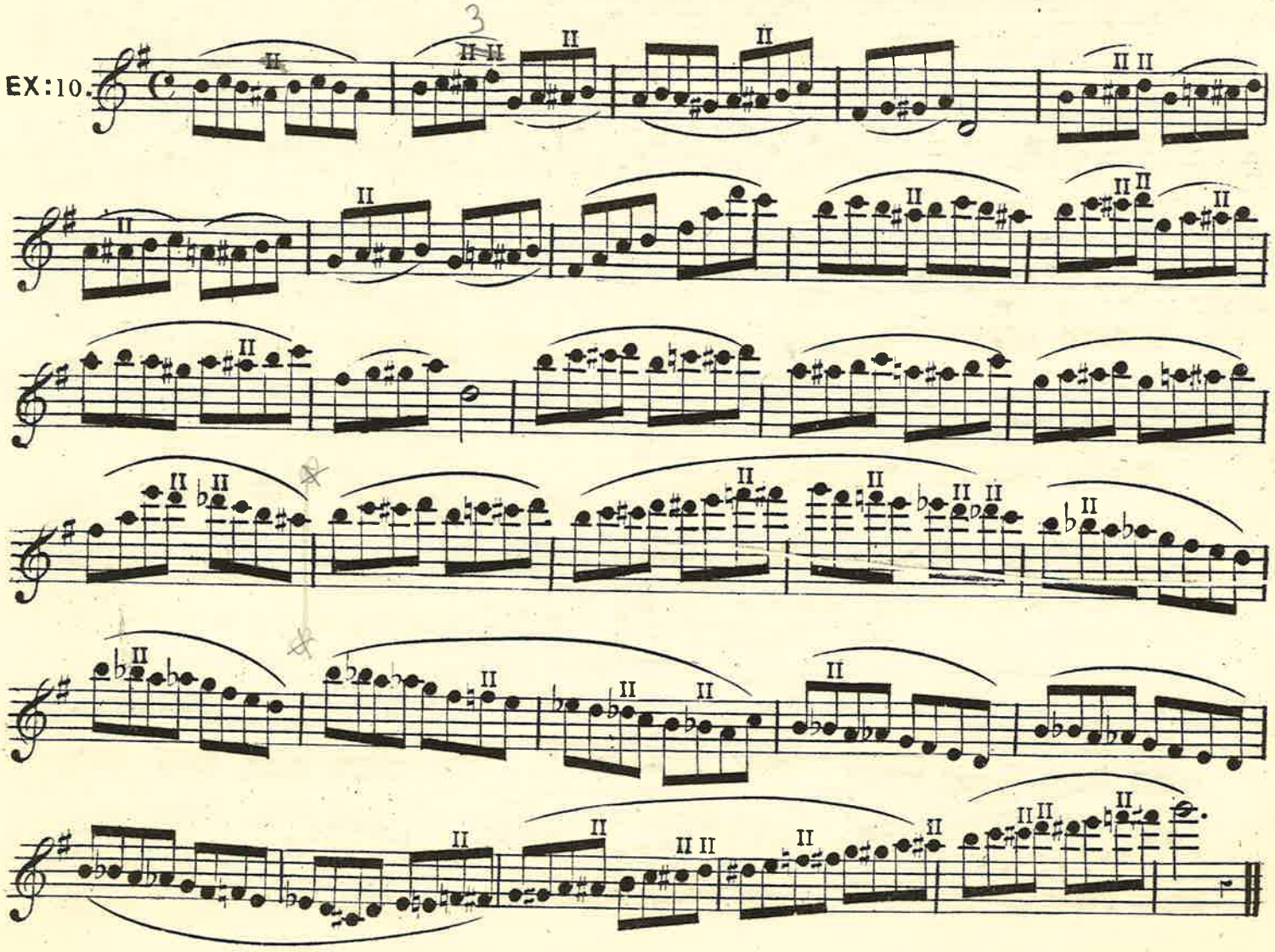
For shifting from the one thumb Key to the two thumb Keys and *vice versa*.

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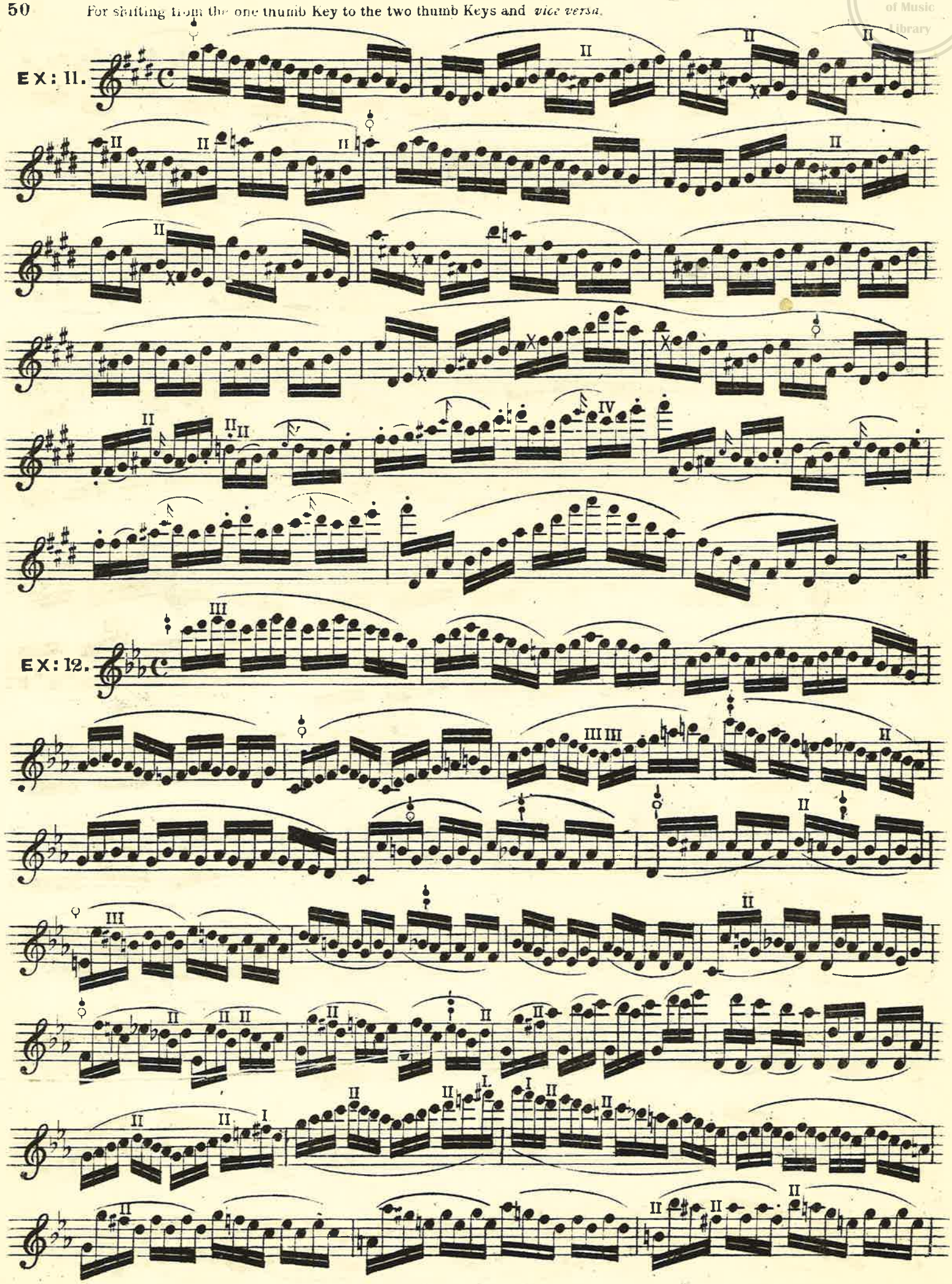
EX: 11.

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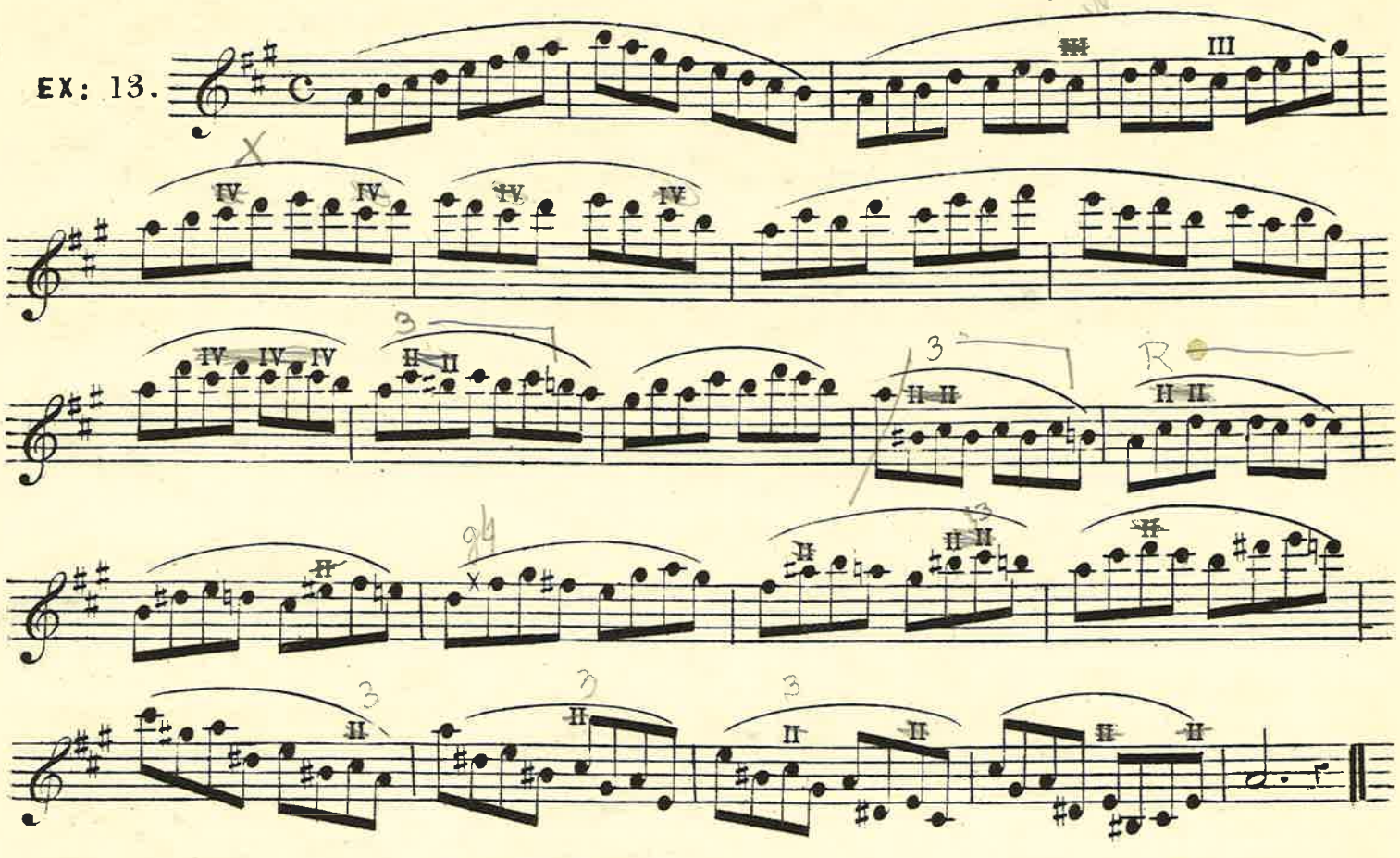
EX: 13.



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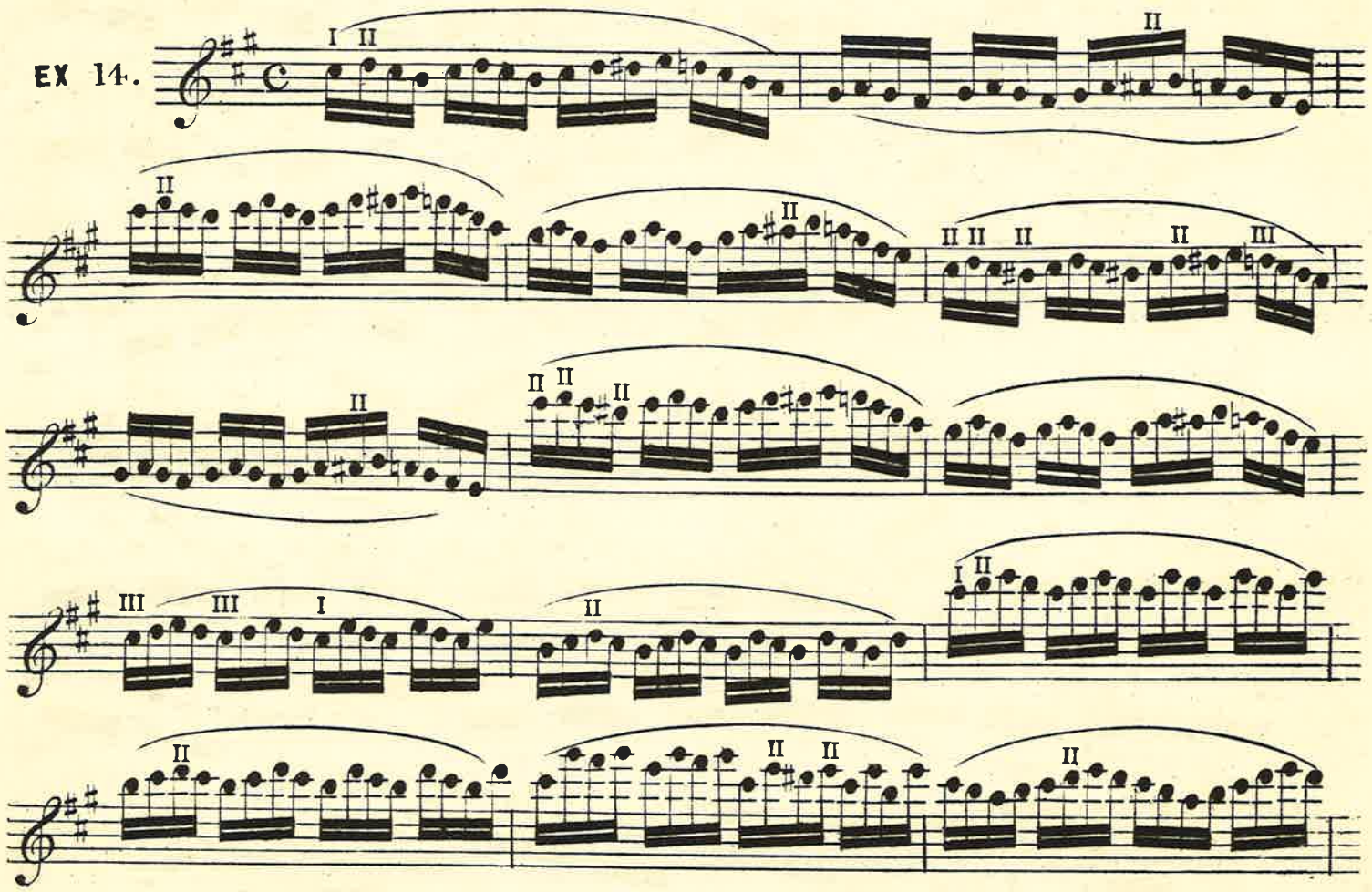
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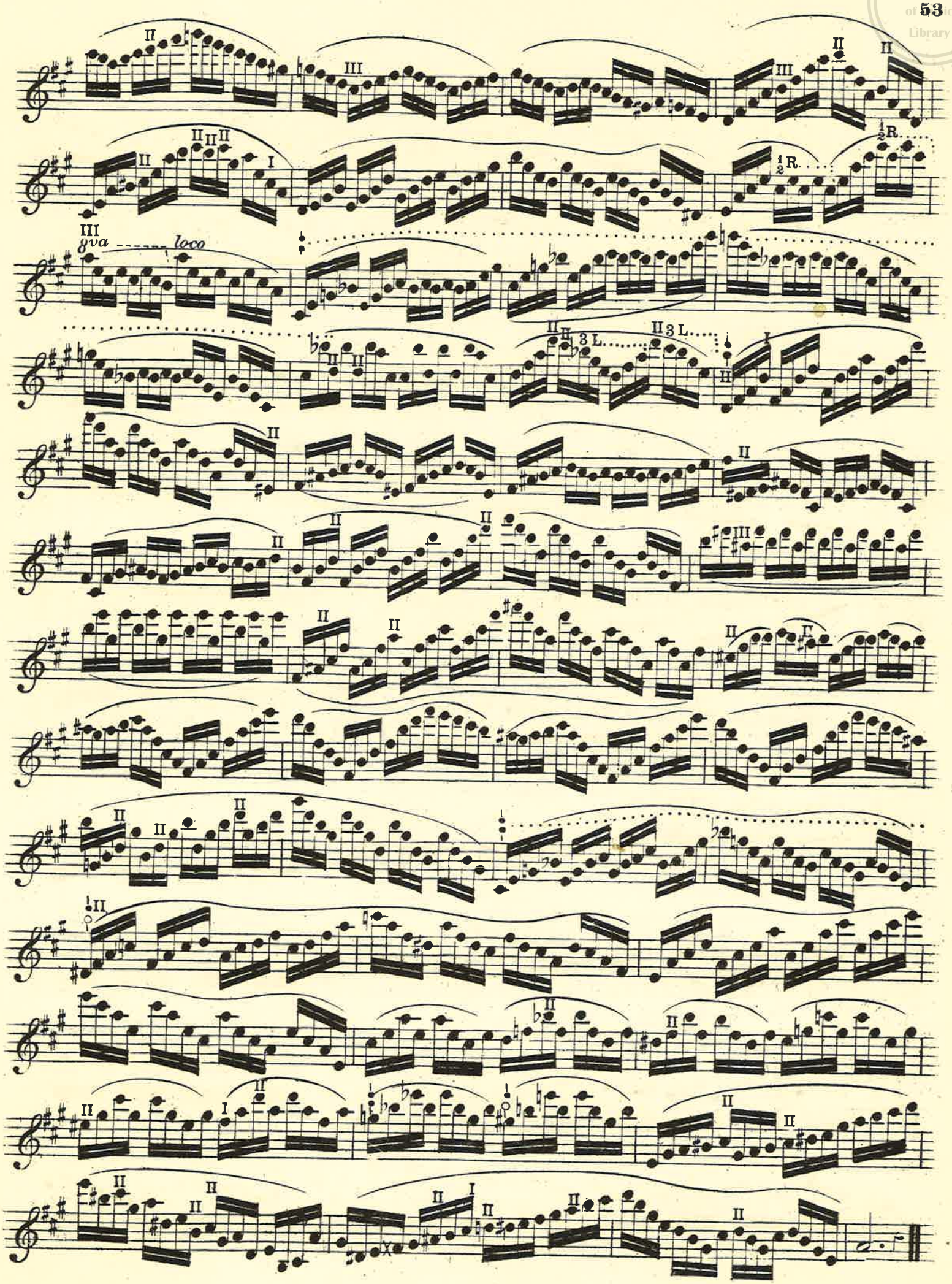
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